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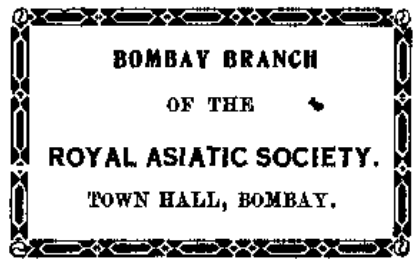

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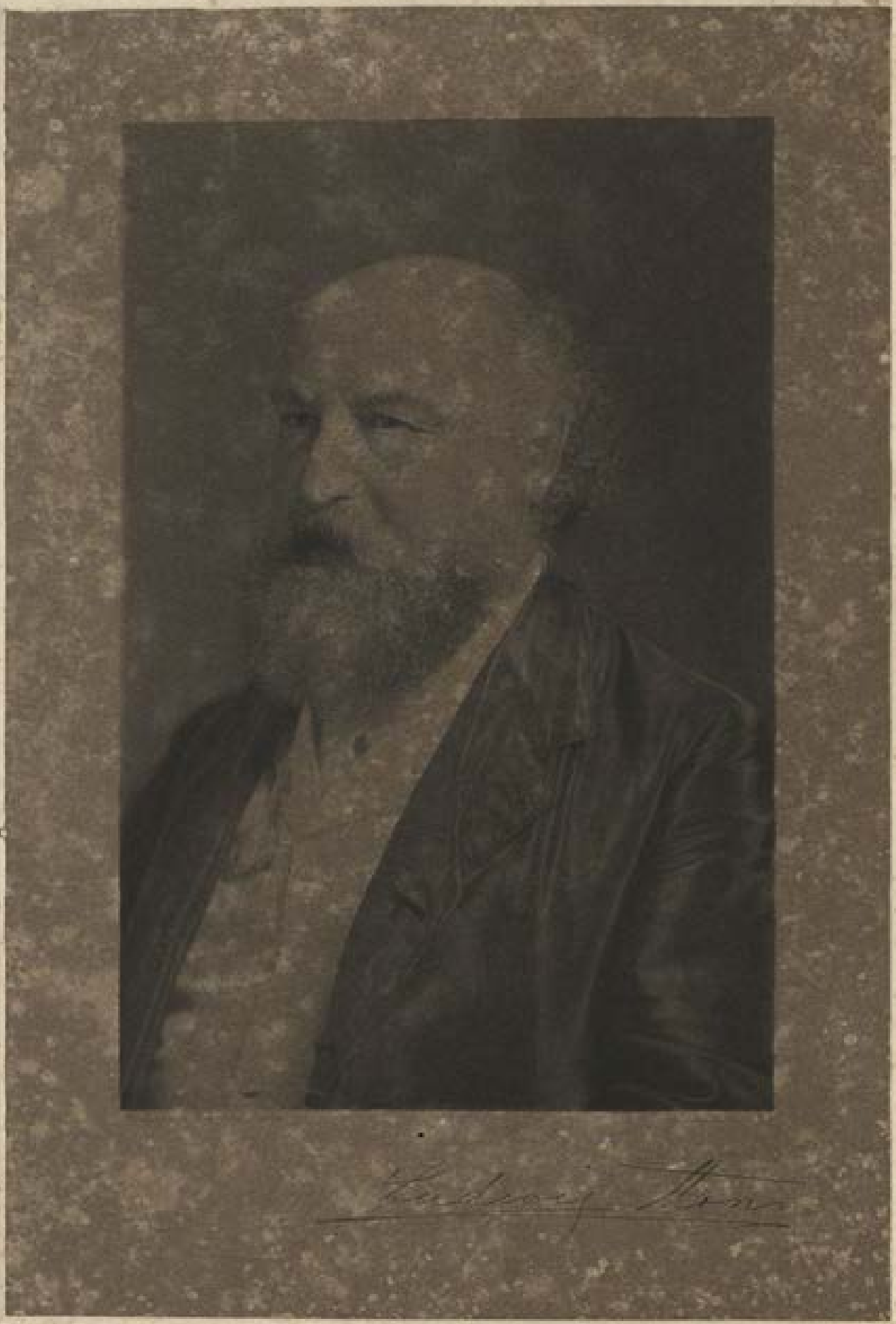
THE MOND COLLECTION



THE MOND COLLECTION

AN APPRECIATION

BY J. P. RICHTER, PH.D.

63897

WITH NUMEROUS ILLUSTRATIONS
IN PHOTOGRAVURE AND HALF-TONE

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

VOL. I

LONDON
JOHN MURRAY, ALBEMARLE STREET, W.
1910

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PREFACE

DR. MOND had long wished to publish a critical and fully illustrated account of the pictures which contributed so largely to the pleasure and dignity of the hours in which he permitted himself respite from active work. Circumstances, however, conspired to delay the execution of this wish until it was too late for him to enjoy its fulfilment. At the time of his death the first volume of this publication was in the press, and I am glad to remember the expression of pleasure and approval with which he read the Introduction. That the decease of the owner of the pictures of which I treat did not delay the publication of this work is due to the unfailing kindness and active help of Mrs. Mond, and to the filial piety of her sons, Mr. Robert Mond, and Mr. Alfred Mond, M.P., to whom I tender my hearty thanks. My pleasure in offering them the fruit of my labours is dimmed, however, by the knowledge that it cannot meet the eye of the friend for whom I worked so long.

I have aimed in the following appreciations at initiating the reader into the intimacy of pictures I know well, for I have lived with some of them for years, and speak from the fulness of personal experience.

Single pictures in this collection have been commented by critics and art-historians of position: by Mrs. Ady, B. Berenson, H. F. Cook, Langton Douglas, Roger E. Fry, H. P. Horne, Claude Phillips,

P. Kristeller, C. Ricci, G. M'N. Rushforth, E. Steinmann, and others. I have alluded to their work, however, only when the views put forward were in organic connection with the thought I wished to express. I have striven to avoid the attitude of the controversialist; and have aimed at presenting the reader with my conclusions and convictions —the result of a lifelong study—in a form at once constructive and suggestive.

Knowledge of the date at which a Renaissance picture was executed, of the name of the artist who painted it, and of all that is involved in that name; familiarity with the school to which that artist belonged, and with the place of that school in the general history of a still larger phase of art-evolution; acquaintance also with the provenance *of the picture in question, and of its original destination,— these are intellectual pre-requisites to the full and intelligent appreciation of a picture viewed as the outcome of conditions of life and taste which no longer obtain.*

Such elementary knowledge is indispensable to full understanding; it is to be gained in the Atrium *of the Palace of Art, however, and not within the Palace itself.*

Sensitiveness to the exclusively artistic qualities of a masterpiece of pictorial art, to the character of its line, of its colour, of its rhythm, and of its creator's handling of the magic properties of space; together with literary culture sufficient to serve as a key to the foreign world of thought and feeling to which embodiment has been given,—these are qualifications essential *to the worthy appreciation of classic art.*

The connoisseur must vibrate to the sensuous appeal of the picture; he must realise the all-importance of "quality," and he must be able

to decipher the message of a work of art viewed as a human document; if he fail in any of these respects, he fails.

It is not easy to translate the feelings, conceptions, and artistic qualities of men of the calibre of a Giovanni Bellini, of a Mantegna, of a Raphael, or of a Guardi into the verbal idiom of to-day. An abyss of diverging ideals and conventions separates the Twentieth Century from the Renaissance. The province of pictorial art, moreover, is its own; the ideas which are most essential to its being elude verbal expression. I have pleasure in proffering my hearty thanks to my fellow-worker, Miss Alicia Cameron Taylor, for much valuable assistance in the execution of this phase of my difficult task, for many valuable suggestions, and for the English garment in which my text appears.

I would like also to express my sense of the courtesy and efficiency of other coadjutors. I tender my best thanks to Mr. John Murray, to Messrs. Hazell, Watson & Viney, and to Messrs. Braun, Clément et Cie, all of whom have shrunk from no personal trouble in their endeavour to fulfil Dr. Mond's wish that his splendid gift to the English nation of the finest of the masterpieces in his possession should be made accessible to all *who love art; and this through the medium of a publication printed in simple and dignified type, consisting of worthy reproductions of his pictures, and of a trustworthy appreciation of their place in the history of art and of human thought.*

J. P. RICHTER.

LONDON, *April*, 1910.

ERRATA

Page 23, line 9 from below: *for* "Morone" *read* "Moroni."
Page 37, line 15: *for* "Magianico" *read* "Maggianico."
Page 145, line 3 from below: *for* "a also" *read* "also a."
Pages 327–8 (Vol. II.): *for* "P. de Novellara" *read* "P. da Novellara."

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INTRODUCTION

Significance of the art-collection: historical; social; and psychological.—Influence of exotic works of art on the life of the countries into which they have been introduced: Rome; Northern Europe; the collections of Charles I.; of Queen Christina; of the Electors of Saxony.—The belief in the educational influence of works of art prevalent in the eighteenth century. Foundation of the Musée Central, Paris, 1791. The Napoleonic design of a Central International Museum in Paris.—National Gallery: Angerstein Collection. The classic tradition re-embodied in Renaissance Art. The distinguished *provenance* of pictures no guarantee of their authenticity. Orleans Collection, Bridgewater Collection, Carlisle Collection, Gower Collection.—Beginning of modern scientific art-history and connoisseurship: Bottari, Lanzi, Mariette, Winckelmann, Zanetti, Jacopo Morelli.—The savant as collector: Baron von Rumohr, Bernasconi, Seroux d'Agincourt, Lord Lindsay.—Taste for the "primitives" in vogue towards the middle of the last century: Ruskin, Pre-Raphaelitism. Catholicism *versus* Protestantism.—Dutch art: Dutch art contrasted with Italian. "Art for art's sake."—Relation of the Church to Italian art.—Marked individuality of Italian schools and artists.—Scientific study of Italian art must rest on familiarity with a large number of representative works, hence the necessity for large public collections.—National Gallery: Sir Charles Eastlake; Sir W. Boxall.—The use of expert agents on the Continent: Cavalcaselle; Otto Mündler.—Modern social conditions occasion the passing of heirlooms into the market: auctions; gifts; bequests; private collections.—Importance of great public galleries to private collectors.—Italian pictures usually unsigned.—Signatures on school-pieces; forgeries.—Documentary evidence.—The owners of pictures should test the authenticity of their possessions.—The re-naming of pictures.—Copies and forgeries in the National Gallery.—Dr. Mond's collection contains representative works of the following schools: Florentine; Umbrian; Ferrarese; Lombard; North Italian.—Attributions.—The manner in which Dr. Mond's collection was formed; Miss Henrietta Hertz.—Is it desirable that the director of a gallery should be an artist by profession?—The qualities necessary to a collector.—The Morellian "method": Dr. Mond among its earliest supporters.—Pictures bought for Dr. Mond which have passed into other galleries.

THE study of the formation and composition of representative collections of works of art, whether public or private, is rich in historical and psychological interest; for such collections—

whether containing masterpieces of Greek sculpture of the age of Pericles or the more realistic creations of Hellenistic sculptors, whether consisting of Dutch or of Italian pictures —mirror the fashions and ideals of the times in which they were made. They are not the outcome of accident, but of the taste, temperament, and mental equipment of the collector; who, in his turn, was moulded by the spirit of his times, and limited by his opportunities.

The art-collection proper is not a mere assemblage of heterogeneous rarities, but an organism, of which the parts mutually supplement and comment each other. It is the outcome of will, intelligence, and taste; and was brought into being at the expense of time and energy. Nor is this all: the units of which it is composed owe both their existence and juxtaposition to human thought; they stand in a personal relation to the spectator, therefore, from whom they demand not only a sympathetic appreciation of their intrinsic and individual qualities, but an intelligent understanding of their significance as parts of a complex whole.

Great works of art which have fallen into ignorant hands, and have been placed by them in unworthy surroundings, sometimes seem to sink from the rank of embodiments of human life at its highest to that of mere curiosities. This degradation of the noblest of human achievements is only apparent, however, and ephemeral; it results from the power of the unfortunate environment created by the ignorant collector to obscure the significance of his possessions.

The history of culture abounds in examples of the influence of exotic works of art on the civilisation of the countries into which they have been transplanted. It also bears eloquent witness to the indestructible power of the masterpieces of great artists of all times; misunderstood or neglected for centuries, their value has always been eventually recognised, and their message accepted as a revelation.

When, for instance, Rome subjugated Greece, the warlike Republicans paid a naïve tribute to the superior culture of their vanquished opponents; they hung the walls of Roman temples with transportable masterpieces of Greek painting, thus converting shrines, once decorated with ruder trophies, into museums of Greek art. In the progress of time the art of fallen Greece, thus admirably preserved and exhibited, educated and transformed the taste of the conquerors of its birthplace.

Again: the Continental princes of seventeenth-century Europe who were the fortunate owners of Italian pictures placed them in their *cabinets de curiosités*, together with stuffed foreign animals, fossils, and the like—so we learn from inventories which are still extant. These ill-placed pictures, however, proved the seeds of a new phase of culture, and are now the glory of national galleries.

When Charles I. formed his incomparable collection of Italian pictures, he embarked on an undertaking intelligible only to the few; his purpose, in fact, was so little appreciated that at his death popular opinion permitted Cromwell to

disperse the splendid examples of Continental art which the king had gathered together. The finest of these pictures passed through the hands of the rich banker of Cologne, Jabach, into those of Louis XIV., and are now the gems of the modern gallery of the Louvre.[1]

The collection formed by Christina of Sweden had a similar fate to that of her contemporary Charles, to whom some of her pictures had belonged. After her abdication and conversion to Catholicism, she removed her treasures from Sweden to Rome, and there added to their number with such taste, ability, and good fortune, that, to quote the words of a distinguished modern historian, "she lifted them out of the class of mere curiosities into that of objects of real value to scholarship and art"—the ideal aimed at by the true collector. Her collection was dispersed by the nephews of the Italian cardinal to whom she bequeathed it, some of her finest possessions, like those of Charles I., finding a resting-place in France, where they gave lustre to the Orleans Gallery.

In the middle of the eighteenth century two Saxon Electors, who in more than one respect had adopted Louis XIV. as their model, formed a collection which is hardly second to that of the Louvre, and still exists, forming the main body of the Dresden Gallery.

All these pictures, which after many vicissitudes have

[1] The gallery at Hampton Court is partly composed of the residue of Charles's collection, bought back long after the débâcle. Unfortunately, the pictures thus recovered were chiefly those which had been rejected by the fine foreign connoisseurs of Cromwell's day.

found their way into notable public galleries, have undeniably exercised a powerful influence not only on the art, but on the literature and taste of the countries in which they have found permanent homes.

At the end of the eighteenth century it was widely believed that examples of past phases of art were of intrinsic value, and the appreciation of them essential to a really liberal culture, special value being attached to the pictorial art which so nobly interpreted the civilisation of the Italian Renaissance.

Impelled by this belief, the French National Assembly (1791) decreed that the works of art which till then had adorned the walls of royal palaces should be united in an especial museum accessible to the public. In obedience to this resolution the Musée Central des Arts was opened in Paris in 1793.

Shortly afterwards Napoleon conceived the still larger project of establishing a museum in Paris designed to contain representative examples of the classic art, past and present, of his whole new empire. The result, as far as Italy was concerned, was the systematic plundering of all her art centres; but for the fall of the emperor, she would have been completely denuded.

When peace was established in 1814, it was decided that each country (and, England only excepted, there was none that had not been forced to yield its masterpieces to France)

should reclaim such of its art treasures as were then in Paris, arranging and franking their return journey.

This was generally done, notwithstanding the great and sometimes successful ingenuity displayed by the French in eluding this edict. The Papal States, however, were so impoverished, and the bulk of the possessions of which they had been robbed so large, that the Pope was unable to meet the expense of the transport of his property, and but for England's generosity, which was more appreciated in Rome than in Paris, they would have remained in France. Curiously enough, by one of those *volte-face* in which history abounds, England, who had been so anti-Roman, and so insensible to the charms of art that she had allowed Charles I.'s costly tapestries to be sold on the ground that the subjects depicted were "all Popish," now voted the sum of £10,000 to be spent on conveying the Papal art treasures from Paris to the Vatican!

Napoleon's attempt to rob Italy and the Papal States of their pictures and statues exercised a permanent and beneficial effect on European culture. It extended the knowledge of Italian art, and on knowledge followed appreciation. Private individuals of wealth began to collect Italian pictures eagerly. Nor was this all: European monarchs, influenced by the prevalent belief in the civilising power of art, and constrained by the democratic spirit of the times, resolved to nationalise possessions which had been hitherto reserved for their private delectation: treasures which had adorned the walls of royal

residences, and had enriched princely cabinets were now placed at the disposition of the public; and galleries and museums were especially built in capitals for their reception. There may be some connection between this circumstance, and the fact that since the French Revolution princes have ceased to collect Italian pictures. The modern feeling that acquaintance with the masterpieces of Italian art is a desirable ingredient in popular culture dates from the upheaval of the French Revolution, the action taken by Napoleon, and the fall of the Napoleonic empire.

The history of the foundation of the English National Gallery differs from that of the great Continental public galleries in that it resulted not from the initiative of the Crown, but of Parliament; and that it embodies neither nationalised royal property, nor booty of war. Nevertheless, from very modest beginnings and in a comparatively short space of time it has grown into a collection which in size and excellence is on a level with Continental galleries of far older creation. Its nucleus was a group of thirty-five pictures collected by the banker Angerstein, and bought from his son, by order of Parliament, for the sum of £57,000. As no building existed in which they could be exhibited, they were left on view in Angerstein's private house in Pall Mall for seven years, until 1832, when the present gallery in Trafalgar Square was opened.

What made the Angerstein pictures desirable as the

basis of a national collection was the circumstance that they were in large measure Italian, and therefore representative of the classic tradition which is the basis of European civilisation. Analysis of the Angerstein Catalogue shows that a third of its contents was Italian; and another third Italian in character, for it consisted of landscapes by Claude and Poussin, French masters who succeeded in creating works of art in which Italian landscape was treated from the classic point of view. This has been attempted by Dutch painters such as Both, Pynacker, Lairesse, and others, but their work is seldom completely free from the prosaic spirit of topography; unlike their subtiler Latin brothers, they were never really at home with the conception of landscape stripped of its accidental features and embodying nothing but the typical and permanent. The remainder of the Angerstein pictures were Dutch, Flemish, and English.

Among those belonging to the Italian school were some to which the great names of Raphael, Titian, and Correggio were attached. Of these, one of the three Titians had been in Charles I.'s collection; the other two came from Prince Colonna's palace in Rome. Of the three Correggios, two came from the Orleans Gallery; and the Raphael from a Roman palace. All therefore were of distinguished *provenance.* Modern criticism, nevertheless, has shown that none of these pictures are by the masters to whom they are ascribed; but are either copies or works of comparatively small value by pupils or imitators; their character, therefore, would now

veto their introduction into any first-rate modern gallery, under such high-sounding titles at any rate.

For the modern collector looks for two things chiefly: quality; and unity of conception and execution, which means authenticity. He cannot dispense with the personal note; which in its purity is absent from school pictures, copies, and forgeries. He cannot accept a work of art unless it embodies some personal quality of soul or character; or unless it be the outcome of peculiar personal gifts of hand or eye. Vicarious execution is to him abhorrent. Neither is he in any way affected by the names, however imposing, of the former owners of a work of art; its merit being intrinsic, its value is in no way enhanced by the splendour of the homes in which it has been lodged; it must stand on its merits.

In the seventeenth and eighteenth centuries the mere fact that a picture bearing a great name came from a princely house was accepted as vouching for its right to its title of honour. The modern system of comparative analysis has ruthlessly unmasked many a pretender with such credentials, and has shown conclusively that historical palaces were not exclusively adorned with works by supreme artists, but also with those of their pupils and imitators. This is the lesson of the Angerstein collection, with its masterpieces, its school pictures, and its copies, all of them coming from great houses. Perhaps the only representative masterpiece of Italian art it contained was Sebastiano del Piombo's "Raising of

Lazarus," which has an impeccable pedigree, and one that is almost unique among the pictures of the National Gallery, for its history can be traced without a break to the studio in which it first saw the light.

The same lesson in a more drastic form results from the analysis of the pictures which once formed the Orleans Gallery. In 1722 the Regent, Philip of Orleans, bought fifty-seven pictures which had belonged to the Queen of Sweden. During the course of the century additions were made to this choice nucleus. The collection remained in the possession of the Orleans family until 1790, when it was sent to England to be sold. Its contents were then virtually divided between three purchasers: the Duke of Bridgewater, Lord Carlisle, and Lord Gower. The three collections thus founded still exist as such, and contain much that was of the finest quality in the Orleans Gallery; for the three purchasers kept those only of their new possessions which pleased them best, rejecting and re-selling all they judged to be of inferior merit. Strange to say, though drawn from the same source, these three collections do not emerge from the ordeal of modern criticism with equal honours. One of them, thanks either to a caprice of fortune, or to the sounder connoisseurship of its purchaser, contains works of the highest order, in admirable preservation, and of undoubted authenticity; whereas the reverse must be affirmed of the other two.

It is apparent, therefore, that even a collection of such exceptional reputation as that belonging to the Duke of

Orleans contained pictures bearing names to which they had no right; for whereas some of the works attributed to a Raphael, a Titian, a Correggio, or a Paolo Veronese are masterly examples of the art of the artist to whom they are ascribed, others are mere school-pieces of little value, false notes in an otherwise noble harmony. This should be a warning to collectors. The *provenance* of a picture is no proof of its authenticity.

This truth has been recognised, in part, by the directors of the National Gallery: since the purchase of the Angerstein pictures, no collection of Italian pictures has been bought and embodied as a whole in the National Gallery. It is now generally realised that in early collections the number of pictures universally accepted by experts as genuine is in an inverse proportion to those of doubtful parentage which nevertheless bear high-sounding titles. The manner in which even the choicest collections were formed before the birth of modern connoisseurship led infallibly to this unfortunate result; for the art-patron was then an amateur, his taste, though often excellent, was undisciplined by study, his knowledge was empiric, not scientific.

It was only towards the end of the eighteenth century that the study of Italian art, which till then had been pursued in a spirit akin to dilettanteism, began to assume a scientific character. The following writers, among others, contributed largely to this result: the antiquary Bottari, whose annotated edition of the works of Vasari is critical in the best

sense; Lanzi, who subdivided the historical subject-matter handled in his history of Italian Painting (1795), treating it under the headings of the various local schools—an important innovation which has since been universally adopted; Mariette, the French collector (died 1742), who in his "Abecedario" laid the foundation of the critical study of single artists; Winckelmann also, whose history of Antique Art (which appeared in 1764) found, it is true, no worthy successor in the later field of Italian art, but which undoubtedly gave impetus to the general study of the historical evolution of Italian art. At about the same time many scholarly monographs on the local schools of Italy were written, such as A. M. Zanetti's "Pittura Veneziana," which appeared in 1771; Jacopo Morelli's "Notizia d'opere di disegno" (1800), and others. Later art-historians have built on the foundations laid by these learned investigators.

The attention of the studious was directed by this pseudo-scientific movement to masters belonging to provincial schools, to whom was now accorded part of the interest formerly exclusively bestowed on the greatest masters of such capitals as Venice, Florence, and Rome. Art-lovers became conscious, moreover, of the peculiar qualities and merits of the works of artists of the second order—of masters of the calibre of the Vivarini, of Botticelli, or of Moretto, pictures by whom are never found in early collections, but which from this time forward were eagerly sought for. They began also to apprehend something of the character and especial evolution of

provincial art centres; as in Vasari's time the rival merits of the local schools of Siena, Verona, Ferrara, etc., became subjects of controversy. In a word, Italian art was approached in a spirit which gradually grew more scholarly and more intimate; it came to be apprehended, moreover, as an organism, and not as something sporadic.

It frequently happened that the historian, the collector of documents, and the collector of works of art were one and the same person; for in this, as in other regions of intellectual life, delighted appreciation accompanied understanding. The curious student of past phases of Italian life, the delver in Italian archives and preserver of Italian inscriptions, was frequently not insensible to the charm of the finest embodiment of the Italian spirit—her art; it was therefore natural that he should spend time and money in finding and purchasing pictures which were destined in the first instance to adorn his home, but which sometimes afterwards passed, by sale or legacy, into the inviolable haven of a public gallery. As examples of such savants we may mention Baron von Rumohr, Bernasconi, Seroux d'Agincourt, and Lord Lindsay.

Such was the spirit of the times which witnessed the creation of most of the private English collections of Italian pictures, most of which were formed in Italy itself—a circumstance which rarely occurs to-day.

Towards the middle of the last century a further change

came about; a new type of picture began to please. Works of the school of the Carracci, such as the home-coming English traveller had formerly brought with him, were left undisturbed in their native towns, and were replaced by pictures which for reasons psychological and intellectual, rather than aesthetic, were more in harmony with the tastes and sentiments of the day: with works of the Quattrocento and Cinquecento. In England impetus was given to the movement by the works of the Pre-Raphaelites, and by the genius of Mr. Ruskin.

The causes of this changed direction of taste are far from obvious.

A picture destined to adorn a home cannot but correspond to a personal taste, otherwise it would not have been purchased. Early Italian pictures, however, were not designed to adorn the homes of Protestant England, but in most instances to decorate Continental churches; the subjects represented, moreover, nearly always Madonnas and Saints, were usually conceived from a definitely theological point of view. Obviously it was neither their specifically ecclesiastical nor their generically religious character which made them attractive to the Protestant picture-lover.

Italian pictures of the seventeenth and eighteenth centuries which had met the taste of earlier collectors were scarcely open to this objection, for they were but superficially religious. This is especially true of the scholarly works of the eclectics, in which the ostensibly religious subject-matter is

subordinated to an academic ideal. The artist was mainly interested in things as purely artistic as composition, chiaroscuro, and the like; he aimed at imposing and dignified generalisation, conceiving martyrdoms, even, from the point of view of the *Ceremonienbild.*

But it was to the opposite of generalisation, individualisation, that early Italian art owed its charm. It was this that attracted. Its fascination once felt, the art of the academicians was necessarily abandoned. The pendulum swung back; what had formerly seemed distinguished and scholarly now appeared insincere and rhetorical; both the character of the conceptions and the manner of their embodiment were condemned, sometimes as trivial and inadequate to the gravity of religious subject-matter, and sometimes as exaggerated, even hysterical, in sentiment. The art of the counter-Reformation came to be regarded as the quintessence of all our northern forefathers had died to oppose.

Repugnance to the theology embodied in many Italian pictures contributed largely to the popularity in England of Dutch and Flemish pictures. The art of these northern countries was, moreover, intrinsically harmonious with certain aspects of the English character. The technique employed was of unique excellence; being more solid and finished, it was more durable than that of southern painters. The tenderness and loving patience also with which detail was rendered appealed to a people who were in love with their own homes, and cared greatly for the objects, generally

rich with associations, with which they were adorned. The subject-matter chosen for representation—landscapes, flowers, portraits, scenes of revelry, or quiet domestic life—not only jarred against no national prejudices, but ministered agreeably to natural and widely spread tastes. Moreover, the over-production of Dutch art in its native land stood in a fortunate relation to the demand for it elsewhere; more especially in England, where it found a larger market than in all the remaining civilised countries put together.

Why was it that, in spite of these serious drawbacks, Italian art continued to enjoy a certain pre-eminence? Why did many intelligent collectors prefer to surround themselves with Italian pictures? Why did they hang their walls with representations of Madonnas and Saints which, as such, had no attraction for them? Was it merely the pleasure of contact with southern life?

It has often been said that art exists for its own sake; and that the true art-lover, closing the eyes of his intelligence to the subject-matter of a picture, should be exclusively interested in its sensuous qualities of line, colour, style, and technique. This may be true if the meaning of the word "subject-matter" be sufficiently narrowed; otherwise it is inadmissible:

> For of the soule the bodie forme doth take,
> For soule is forme, and doth the bodie make.

Venetian glass or Persian carpets are often satisfyingly beautiful from the points of view of line, colour, texture, and

style; they nevertheless leave part of man, and that the best part, a-hungered. They lack something essential to the nobler side of human nature, which is present in a painting by Fra Angelico or a design by Michelangelo.

Finely set precious stones are often more delightful in colour than battered old pictures. Yet one yields pleasure of a quality which is denied the other. How much more is this the case when the sensuous delight to be derived from the blue and gold, the sinuous line, the material beauty of the picture is greater than that given by the gems, and yet that material beauty is nothing more than the vehicle of something more truly human.

There is nothing in a work of art which should be indifferent to a harmoniously developed man; even its soul. All is significant: line; colour; space-arrangement; the conception of the human form, the relation, material and spiritual, in which the figures stand to each other; the situation also, the shell of the thought depicted, which, if the picture be on a really high level, will be in vital relation to its real subject-matter, and serve as a clue to it.

The specifically theological element in Italian devotional painting, even in the works of a Fra Angelico or a Fra Bartolommeo, is comparatively superficial, and the spectator may ignore it if he choose, though in doing so he is probably putting himself out of harmony with some fibre of the artist's soul. What is really stultifying is to ignore the human, the serene, the true and essentially healthy, that which is in

harmony with the sources of life, and is the soul of Italian art. Italian art is great because, like its ancestress Greek art, it is on the way of life ; because it embodies noble and vital conceptions in gracious forms.

Doubtless early French, German, Dutch, and Flemish painters contributed their quota to civilisation ; but they spoke a dialect which is now almost unintelligible, for the progress of European life has been along the way trodden by Italy. This is immediately apparent if we recall the work of fifteenth-century contemporaries belonging to the north and south : the master of the Adoration of the Magi in Cologne Cathedral died in the same year as Vittore Pisano (1451). Gentile Bellini (1421–1507) and Mantegna (1431–1506) were older contemporaries of Michael Wohlgemut (1434–1519). Zeitblom (1484–1518) and Luini (b. 1475) worked at the same time.

Italian art is the fruit of the alliance of the Church with a descendant of classic art—that is a fact with which reckoning must be made. Nor is this all : it must be acknowledged that it was the Church which played the rôle of inspirer and prompter. The goal she put before the artist was arduous of attainment, and difficult the task she set him. She called on him not only to give reasonable and convincing form to fantastic shapes partially glimpsed through the distorting medium of the Mediaeval Legendario, but to create images of the protagonists in the heroic drama of nascent Christendom, to give them suitable bodies of flesh

and blood, and to place them before the world as living, thinking, dominating human creatures. The Italian artist rose to the demand made on him so admirably that his conception of the appearance and psychology of a S. Peter or a S. Paul, of a Magdalen or a S. Rocco, a S. Sebastian or a S. George, was not only immediately acceptable to his contemporaries, but has passed so completely into the mental currency of the civilised world that it is sometimes necessary to remind ourselves that its basis is purely imaginative.

Can this be asserted of the attempts of the Dutch painters of the seventeenth century to deal with similar problems, or of those of modern artists? Have they not either foundered on the rock of the commonplace, or have mistaken hysteria for religious emotion?

The Madonnas of a Bellini, a Raphael, or a Titian, the Divine Child of a Mantegna, the Apostles of a Crivelli, the kings and knights of a Dosso are the varied and characteristic fruit of the Italian genius. Their creators, following their own vital impulses, and drawing their inspiration from the pulsing life of their own environment, evolved something which towers above the horizon of their day and country, and is a possession to all peoples for all time.

Nor have we yet exhausted the significance of the rôle played by religion as the inspirer of Italian art. Not only did she force the artist to occupy himself with the monumental representation of the heroically human, but she bade him give visible forms to transcendental ideas. The pictures

she asked for were nothing else ultimately than embodiments of a cosmic philosophy; they were destined to appeal directly to the nerves and intelligence of trained and receptive worshippers, to focus reminiscences of things dimly apprehended in moments of insight or ecstasy.

The Virgin and Child, for instance, of whom the painter was asked to create a visible image, was designed to represent no mere woman holding a child with an apple in its hand, but the Virgin-Mother of the human body of a divine Redeemer; both Mother and Child being conceived as foreknowing the Cross, its fruits, and its cause. The artist was forced to exhaust the resources both of his art and of his powers of suggestion in order to give worthy expression to a complex of thought so subtile, and with so many facets.

But behind this conception stood another of austerer import: the Virgin viewed, not as the human Mother of Jesus, but as the Church, the mystic Mother of souls, with each of whom she treads the way of the Cross, in each of whom she is forced to witness the double agony of a life conscious on the two planes of matter and spirit.

Could a severer discipline be found for hand or taste than that involved in the effort to create worthy symbols, intelligible both to the populace and to the elect, of so august a mystery?

Is its fruit not visible in the dignity and austere sweetness of such supreme artists as Bellini, Leonardo, Raphael, and Michelangelo? And not only in the work of men of

exceptional genius, but in the high general *niveau* of an art in which the productions of even the humblest workers seldom sink to either triviality or vulgarity.

Another characteristic of Renaissance art in Italy is the manifold variety of the individualities who both gave it expression and were moulded by it: the striking individuality of many schools, flourishing side by side; the individuality of the single artists constituting those schools, who, vivid and intensely personal as they were, were nevertheless bound by the persistent pressure of their environment into a closely knit and homogeneous group; and finally—and in this, Italian art differs essentially from the art of Greece and Byzantium—the individual character of each separate work of art. As an example of the last-named peculiarity we may point to the various representations of the Madonna by Titian. So different are they from one another in type, colour, and sentiment, that, were we confronted with examples dating from the beginning and end of his career, with the Madonna of the Cherries in Vienna and with the Madonna in the Mond Collection, for instance, and were ignorant of the various phases of evolution through which he passed, and of the long chain of closely connected links which bind the Madonnas of his youth to those of his old age, we might be pardoned if we asserted the impossibility of accepting things so dissimilar as the fruit of one and the same artistic personality.

It is the delightful task of the historian and student of

Italian art to collect and collate data, to bring together much that has been scattered abroad, and to re-connect much that has been dislocated. He aims at rising, through the study of the character, function, and juxtaposition of its parts, to a perception of the stream of life of which the great organism it is his task to understand was the expression.

The scientific study of Italian art from these and similar points of view is a thing, as has been said, of comparatively recent date. The student of Greek sculpture has long aimed at acquiring a scientific understanding of the principles which have governed a process of strictly logical evolution extending over centuries, and is convinced that this understanding will bear the fruits of a heightened appreciation of the qualities to which Greek art owes its unique position among the achievements of the human spirit.

The student of Italian art professes the same faith. The earlier and simpler methods of approaching this past phase of art had the same end in view as that which obtains to-day—enjoyment; and within the limits accepted they were successful. The evolution of the human race has, however, lifted it on to a new plane; the impulse which now compels it to intellectualise its pleasures is imperious.

The universality of the appeal of Italian art is shown by the immense extent of the international literature which is devoted to its exposition.

Familiarity with a large number of *representative* works is necessary to the understanding of the art of a country as

a whole. This familiarity is obviously most easily and safely gained in large public collections of pictures, of which the authenticity has been certified by experts.

The directors of the National Gallery have not ignored this point of view; they have not only kept pace with the scientific movement, but have in some instances acted as pioneers. In 1853–54 the first pictures representative of the early Renaissance were acquired: eighteen belonging to the early German school, and four to the Italian. In the following year Sir Charles Eastlake was elected to the post of Director. During his directorship, which covered a period of eleven years, those splendid masterpieces of Italian art which give the collection its distinctive character were bought. Among them were pictures by important masters whose works are rarely met with out of Italy: Fra Filippo Lippi, and Pollajuolo; others also by Piero della Francesca; Mantegna; by the Ferrarese, Cossa, and Mazzolino; by Giovanni Bellini and his scholars; by the early Veronese and Paolo Veronese; by Moretto; Morone; and, above all, by Titian. These pictures are naturally not all of the same merit, but none is without its special value. It is remarkable how few are the failures among the many purchases of this period.

Sir Charles's studies on the technical methods adopted by painters in tempera and oil, published in his "Materials for a History of Oil-Painting," show how scholarly was his knowledge of early Italian art. His private collection, which contained nothing which was not genuine and representative,

bears witness to his taste and knowledge. "Show me what you have collected, and I will tell you what you know," were words often on the lips of his friend the Senator Giovanni Morelli-Lermolieff, an epoch-making figure in the annals of connoisseurship; a successful collector also, whose small but choice collection is still in existence, and lends distinction to the Public Gallery of Bergamo, which he represented in the Italian Parliament for many years, and to which he bequeathed it.

Sir Charles's collection was broken up after his death. Two of his pictures were given to the National Gallery by Lady Eastlake: "S. Anthony and S. George" (Pisanello) and "The Death of Peter Martyr" (School of Bellini). Others passed into the Mond Collection—*i.e.* a Madonna by Giovanni Bellini; an Enthroned Madonna by his brother; S. James and S. Sebastian by Cima; a fine Portrait by Boltraffio (bequeathed by Lady Eastlake to Sir William Boxall, and bought after his death), and others.

Sir William Boxall, Sir Charles Eastlake's successor, also contributed worthily to the enrichment of the Gallery. Between 1866 and 1871 he acquired a considerable number of notable North Italian pictures, chiefly from the hands of private owners in Italy, who should have been partly compensated for their personal loss by the knowledge that their treasures were passing into the security of the National Gallery of a country in which they would be more valued than they then were in their native land. The political

conditions then obtaining in Italy gave rise to exceptionally favourable opportunities for acquiring pictures—opportunities which were chiefly exploited by English collectors and the directors of English public galleries, but were not sufficiently appreciated even by them.

The Director of the National Gallery was in the habit of making a yearly tour through Italy in order to examine pictures which had been suggested as desirable acquisitions, some of which were offered him by dealers; whereas his attention was drawn to others in private hands, either by his agents or by connoisseurs resident in Italy. Strangely enough, the Trustees of the National Gallery, acting for the practical English people, did not realise the use which should have been made of these experts, whose acquirements, unique in kind, would have formed a valuable supplement to the general knowledge possessed by the Director, who, however gifted he might be, could hardly pretend to be an authority in the many branches of art, French, German, Dutch, Flemish, Spanish, Italian, and English, with representative examples of which it was his duty to furnish the Gallery in process of formation under his guidance.

Unfortunately, the Trustees adopted a policy which may be characterised as "penny-wise, pound-foolish": they dispensed with the service of experts as a superfluous expense. It was suggested at the time that Cavalcaselle—the future joint-author of the well-known History of Italian Art, then a political refugee in England, living on his earnings as a

restorer of pictures and as a connoisseur—might be employed as such an agent. Sir Joseph Crowe comments this proposal in the following words: "This would be desirable if it could be accomplished; but even this would be a matter in which the public purse was not to be drawn upon."[1]

Sir Charles Eastlake had previously employed Dr. Otto Mündler, the author of critical studies of undoubted value, as his agent in Italy; indeed, the discovery of many of the pictures bought by the President must be placed to his credit, together with the successful and often troublesome negotiations which led to their purchase.

Sir Joseph Crowe wrote in 1857: "Parliament has refused to sanction a continuance of Mündler's appointment." And why? Because, after difficult and prolonged negotiations, he had succeeded in enriching the National Collection with the great "Alexander and the Family of Darius" by Paolo Veronese, a monumental work which is one of the painter's masterpieces, and, according to Mr. Ruskin, "the most precious Paolo Veronese in the world." This he had acquired from Count Vittore Pisano, for whose ancestors it had been painted, for the relatively small sum of £13,650.

Members of Parliament, however, were shocked at such reckless expenditure of public money. Mündler was not rewarded, but dismissed.

The official conception of the money-value of pictures has risen since then. The price paid for the Marlborough

[1] "Reminiscences of Thirty-five Years of My Life" (London, J. Murray, 1895), p. 237.

altarpiece by Raphael was £70,000; and for the Rokeby Velasquez, £45,000.

Purchases were made after Mündler's dismissal which were really far more costly, for considerable sums of money were spent, and nothing added to the utility or lustre of the Gallery. A small Madonna and Child (No. 744, Garvagh) was bought as a Raphael for £9,000, although well known as a school-piece to the connoisseurs whose advice was considered superfluous. An injured fresco by Genga (bought as a Signorelli) was purchased for £2,152; an "Assumption of the Virgin" (No. 1126), attributed to Botticelli and possibly belonging to his school, for £4,777; and another Botticellesque school-piece, "Venus with Cupids," of which versions of equally small value hang in public galleries on the Continent, for £1,627: £17,556 in all—a considerably larger sum than that given by Mündler for one of the gems of the Gallery—spent on the acquirement of works which are none of them by the great artists to whom they are attributed.

At the time of the formation of the National Gallery (thirty years after the dissolution of the Orleans Collection) the sources on which its founders had to draw were limited and difficult of access. The many collections of Dutch and Italian pictures lodged in country houses, and in the seats of nobles, which are now the principal mines in which the collector delves, were then intact and jealously guarded; the circumstances had not arisen which now force the English

aristocrat to part with his heirlooms. The peculiar social conditions which obtain to-day are, however, bringing these treasures to light, and some of them are finding a permanent home in the National Gallery.

As Mr. Ruskin very pertinently says : "Since the parks and castles which were once the pride, beauty, and political strength of England are doomed by the progress of democracy to be cut up into lots on building leases, and to have their libraries and pictures sold at Sotheby's and Christie's, we may at least be thankful that the funds placed by the Government at the disposal of the Trustees of the National Gallery have permitted them to save so much from the wreck of English mansions and Italian monasteries, and enrich the recreations of our metropolis with graceful interludes by Perugino and Raphael."

Unfortunately, the vast majority of the pictures in these private galleries are of little value ; nor is this surprising if it be remembered that these collections are usually the fruit of untrained taste, working, with limited opportunities, in an unfamiliar environment. They, however, occasionally contain masterpieces. A fair conception of their general character may be gathered from the pages of Waagen's "Treasures of Art in Great Britain," and from those of Crowe and Cavalcaselle's History. It is because the pictures of which they are composed are of such unequal value that auctions have become such important institutions, for in them good grain and tares are automatically separated. The publicity of the

process is not altogether to the advantage of the directors of the National Gallery, for they have not only to compete with intelligently directed native collectors, but—for the perfectly accessible auction-room has been internationalised—with the directors of foreign galleries, with Continental owners of private collections, and with clever foreign dealers.

Though many good pictures leave the country, the net result of this public international competition, with its corollary, high prices, has not proved disastrous to the National Gallery ; the quality of the pictures with which it has recently been enriched is on the former high level. This is largely due to the patriotism of British collectors, who not infrequently present the Gallery with pictures which either fill scientific *lacunae*, or which it is thought desirable should become national property. Posthumous generosity is occasionally on a larger scale : whole collections gathered with infinite pains from places very remote from each other are bequeathed to the State; and it sometimes happens that pictures snatched from the representative of the National Gallery in the auction-room are nevertheless destined to hang eventually on its walls.

Private collections, therefore, which are comparatively ephemeral, far from being dangerous rivals to a large public gallery, are very often sources by which it is eventually enriched. A great national collection, on the other hand, is of infinite service to the private collector. It is, as it were, his school ; the authenticated works of which it is composed give him a standard by which to judge his own possessions,

whether actual or prospective. Its scale makes it invaluable. The groups of pictures of which it consists, each singly representing the art of a locality, and in their union that of a country, familiarise him with the interlinking phases of the development of a national art. They serve as a basis to the process of reasoned comparison, with the aid of which he can test the authenticity of his own picture; can determine, first, the school to which it belongs; then the definite phase of evolution it embodies; and finally the hand which painted it and the individuality of which it is the expression.

Such a mine on which he can draw securely for information is more necessary to the collector of Italian pictures than of those representing the art of any other country, for the risk he runs of deception (self-deception not excluded) is greater, for the reason that Italian painters were not in the habit of signing either their easel-pictures, or their monumental works. Giotto's great frescoes in Assisi are unsigned, as are Michelangelo's in the Sixtine, and Raphael's in the Stanze. Only one signed picture by Botticelli is known—the mystically conceived easel-picture in the National Gallery, with which, for reasons of which we are ignorant, he associated a written commentary. Ghirlandajo, Sodoma, Raphael, and others, introduced their own portraits into their monumental works, to which they serve as signatures. Leonardo and Michelangelo disdained even this concession to prospective ignorance, or curiosity. Some artists seem to have chosen representation of certain objects as a kind of signature:

Stefano da Zevio: a peacock; Catena: a quail; and so on.

It was the custom in certain workshops to send out signed pictures. This signature, however, was appended equally to those painted by the master himself, and to those executed vicariously by his assistants; it therefore only certificated the picture to which it was attached as coming from a certain atelier, but not as having been painted by a certain hand. It is known, however, that in some instances, minute differences in the character of these signatures (such as the long and short l's on the Bellini signatures) show that the picture was painted either by the master, or by this or that pupil of ability.

Above and beyond these varied types of signature are those provided by restorers or forgers; these are of frequent occurrence, and can sometimes only be detected by an eye of great experience.

It might have been thought that in view of so much uncertainty documents would have been of assistance to the collector; experience, however, has shown that they are frequently misleading, unless supplemented by connoisseurship.

Owing to the frequent absence of reliable signatures, to the elasticity of their significance when present, and to the difficulty of interpreting the devices which sometimes took their place; owing also to the unscrupulous greed of dealers, and the ignorance and credulity of collectors, a measureless

confusion has crept into the domain of Italian art-history: its foundations are undermined; the vast number of the pictures which form the material with which it deals are not by the authors under whose names they pass; forgeries innumerable abound, and are to be found in almost every collection, and even on the walls of national galleries.

It is the duty of every director of a gallery, whether public or private, and of every owner of pictures, to prove his possessions, to subject them to competent criticism, to test their authenticity, to examine their contents from varied points of view, to study the psychology they embody, the technique in which they are executed, their morphology, their literary contents. If they emerge with reputation intact from this searching analysis, they emerge touchstones, by which other similar works of art can be tried, proved material, with which the historian can safely build.

The toleration which is accorded to pictures which are forgeries or school-pieces masquerading under noble names is amazing and unique. The musician and man of letters do not accept musical and literary falsifications with the equanimity accorded them by so-called art-lovers. "What does it matter who a picture is by, so long as I think it beautiful?" is a remark which not infrequently falls from the lips of a collector whose caressing hand rests the while on a forgery or on a poor copy—"replica," he calls it—of a splendid original. What matters is that its beauty is not the supreme beauty peculiar to the artist to whom it is

attributed. What is lacking is the bloom, the tenderness, the finesse, which lift his work out of the region of that of a mere painter into that of one of the past masters of his art. Or, if the original be on a lower level, what is lacking is the spontaneous *naïveté*, the aroma, so to speak, of a simple soul, and of the artist's native soil, which is what makes the genuine work of artists of the second order so attractive.

To cling to a poor picture, or to persist in misnaming it, is simply to prove oneself indifferent to quality—*i.e.* to precisely that to which the supreme value of great art is due. A penny has its value—that of a penny; but it is hardly worth collecting. To exhibit it, however, in a pretentious setting, as a guinea, is to discredit one's own intelligence, and to insult that of the public.

It is often anything but easy to rename a picture correctly: it requires study, experience, and knowledge. Sir Joseph Crowe, in his "Reminiscences," tells the story of how he renamed a celebrated Dutch picture in an English collection. At its close he exclaims:[1] "What study and experiences are required to achieve such restorations of names, and how difficult it is to persuade people that to find the true author of a work of art is not the easiest thing in the world, no one can tell who has not tried." He had the satisfaction of being able to add, that though previously no one had doubted that the picture in

[1] Page 103.

question was painted by Van Eyck, his demonstration that it was designed and executed by Memling was accepted without dispute. The circumstance that certain attributions not only find immediate and lasting acceptance with competent authorities, but are speedily admitted into official catalogues, is a proof that they are not based on subjective impressions, for were this so they would have no permanent status.

The National Gallery contains a number of splendid pictures, but it would be incorrect to maintain that it possesses nothing but standard works; on the contrary, not only do a certain number of misnamed school-pieces hang on its walls, but also a few copies, and alas! some forgeries.

As an example of a copy we would point to Correggio's "Agony in the Garden," which was bought for £2,000 by Mr. Angerstein on the advice of the painter Sir Thomas Lawrence and of Mr. Benjamin West (afterwards President of the Royal Academy). It came into the Gallery in 1824, with the rest of the Angerstein pictures. At that time the original it reproduces hung in a castle belonging to the King of Spain, was inaccessible to the public, and therefore practically unknown. When, however, it was placed by the Duke of Wellington, into whose hands it passed, among the pictures in Apsley House, it became evident to experts that the Angerstein "replica" was merely a copy.

The Angerstein "Venus and Adonis" formerly in the Colonna Palace is another case in point; it is an old copy

of a splendid and well-known Titian in the Prado Museum in Madrid. Such fine copies have a relative value, and are perhaps not out of place in a representative collection; but this cannot be said of a picture so completely masked by crude repainting as "A Portrait of a Youth" (No. 1299), bought as an original by Ghirlandajo for £2,000; or the "Baptism of Christ," bought in 1894 for £400, as an original by Perugino, but which is, in my opinion, a modern forgery.

The collection of early Italian pictures belonging to Dr. Mond which it is my present task to describe and analyse, consists of about a hundred sixteenth- and seventeenth-century Italian pictures. The greater number of these belong to the Venetian school. Three are by the great *capo-scuola* Giovanni Bellini; associated with which are representative works by distinguished painters from his immediate entourage—Bissolo, Cima, and Catena; and one by his brother, Gentile. Of the Venetians of succeeding generations is a work by Palma; one, of incomparable quality, by Titian; and one, an important and characteristic work, by Polidoro da Lanzano, perhaps the most successful of Titian's imitators; also a panel by Tintoretto, and a fine decorative lunette by Giuseppe Porta.

Among the early Venetians is an example of that rare master of the Gothic Quattrocento, Giambono.

The later Venetians are well represented also: Antonio

Canale, with his forerunner Carlevaris, his pupil and rival Guardi; the portraitists Lazzarini and Longhi, the latter a descendant of the audacious decorator Tiepolo, in whom the expiring genius of Venice flamed out its life.

The Florentine pictures are few, but choice: two large panels, rich in figures, early works by Botticelli; a fine "Madonna and Child" by the "pseudo-Verocchio" of the much-discussed Madonna-picture of the National Gallery (No. 296); a dainty early "Adoration" by the young Bartolommeo della Porta, together with a noble example of the splendid chiaroscuro and saturated colouring of his ripest work, both remarkable for their rare and perfect preservation; and finally, a little sketch by Pontormo.

The Umbrians are represented by Raphael's great "Crucifixion" from Città di Castello, the earliest of his signed works; by a fresco by Genga, from the Pandolfo Petrucci Palace in Siena, in which he appears as an imitator of Signorelli—its pendants hang in the National Gallery (Nos. 910 and 911); and by other works of less importance by Eusebio di S. Giorgio and others.

Among the Veronese pictures are works by Girolamo dai Libri, Torbido, Paolo Farinato, and Zelotto, painters whose works by a caprice of fortune are rarely found outside Italy.

The school of Ferrara and of its neighbourhood is represented by masterpieces by Garofalo and Dosso, and by charming works by Francia, Mazzolini, and Scarsellino.

By Correggio are two authentic fragments of a fresco, heads of angels from a church in Parma.

First and foremost among the examples of the Lombard school is an inimitable drawing by Leonardo da Vinci for the head of the Virgin in the "S. Anne" of the Salon Carré, a masterpiece worthy of its great author. The art of Milan is further represented by two fine paintings by Luini, one of which is early and Borgognesque in character, the other late and Leonardesque; by admirable examples of the art of Boltraffio, of Marco d'Oggiono, and of Giampietrino, who at his best is the subtilest of the disciples of Leonardo. Of the provincial art of Lombardy is an example of remarkable quality by that rare master Sacchi, and a large panel by Gaudenzio Ferrari from the ancona once at Magianico, near Lake Como, of which one of the compartments hangs in the National Gallery (No. 1465, "The Resurrection").

Among the works belonging to other North Italian schools are: a mystic subject by Mantegna, perhaps the noblest of his easel-pictures; a very lovely early Montagna; works also by Crivelli, Francesco di Gentile da Fabriano, and others.

The names of the artists to whom the authorship of these pictures is attributed are not traditional, but are associated with them for reasons which are amply exposed in the appended commentary.

Traditional ascriptions should not be put aside, however,

without consideration, for even if incorrect, their *raison d'être* is sometimes significant. Nevertheless they do not carry much weight, and must be ruthlessly disregarded, even if hoary with age, if they come into collision with positive arguments born of analysis, stylistic and morphological, or, in other words, with the speech of the picture itself.

Many of the traditional names under which the pictures in question were bought were quite untenable, as even the opponents of the principles guiding the modern art-historian and connoisseur will acknowledge. The Palma Vecchio, for instance, bore the great name of Leonardo; the "Holy Family" by Polidoro that of Titian; the "Adoration of the Magi" by Dosso Dossi was attributed to Giorgione; the "S. Paul" by Andrea Sacchi to Domenico Ghirlandajo; the "Pietà" by Giovanni Bellini was ascribed to Mantegna: a misnomer supported by Crowe and Cavalcaselle.

Other pictures either bore no names, or the very generic label "Italian School." It was under this heading that the little "Holy Family" by Fra Bartolommeo was bought; also the pictures by Giampietrino, by Giambono, by Montagna, by Daniele da Volterra, and many others.

There can be no better place than this in which to say a few words on the manner in which this collection originated.

Early in the eighties Dr. Mond's attention was drawn to the beauty of Italian art by Miss Henrietta Hertz, a lady

whose fine taste and generous appreciation of talent are well known in the artistic and musical world of Rome. The charm and distinction of this Southern art, its exotic quality, formed an agreeable interlude in a life crowded with arduous work, chiefly scientific; and counselled by Miss Hertz, Dr. Mond determined to surround himself with notable examples of the classic paintings by which he was attracted; and did me the honour of asking me to collect them for him.

My work began in 1884, and was practically completed during the following decade. Dr. Mond left me free to collect in any direction which opportunity and my own judgment might dictate; he hampered me with no monetary restrictions. It was understood, however, that the collection was to be representative of Italian art in general, and not of that of any particular school; that the pictures of which it was to be composed were to be of indisputable authenticity, and on a niveau of quality which would entitle them to an honourable place in any public gallery. The task entrusted me differed but little, therefore, except in scale, and in the liberty of action accorded, from that committed to the director of any public gallery.

Certain reflections and conclusions, the result of long and varied experience, and therefore perhaps worth recording, rise in my mind as I look back on this past phase of my activity.

At the time of the formation of the Mond Gallery it

was accepted as axiomatic that an artist by profession was the person best adapted to form a collection of pictures, even if the pictures in question were the product of a civilisation with points of view both general and artistic very different from his. It was believed that the training of hand, eye, and taste involved in the actual practice of the painter's art would help him to decide whether the intrinsic value of a picture were high, or the reverse, and would enable him to sail safely between the Scylla and Charybdis of contending views on such subjects as authorship, authenticity, and the like.

This opinion has not been justified by experience. The artistic and creative qualities which go to make a painter are not identical with those which go to make a judicious critic or collector; indeed, the qualities of the one are almost incompatible with those of the other: in the one case what is needed is a powerful and strongly characterised artistic personality, gifted with the power to express itself; and in the other, a mind of which the notes are pliability, objectivity, and universality, trained to exercise discriminating sympathy with the most divers manifestations of the creative artistic faculty.

This objectivity and pliability of judgment can only be acquired by searching comparative studies; by sympathetic analysis of the qualities and peculiarities of various schools of art, and of the individual work of the masters composing them; and finally, by familiarity with the whole artistic output of each master, scattered though his pictures may be

over the face of Europe. This familiarity can only be acquired at the price of an expenditure of time which puts it out of the reach of those in whose life the study of the history of art plays a subsidiary rôle, who are painters by profession, and historians, critics, and collectors as an after-thought.

Nor is even this enough.

However necessary such critical and analytical studies may be to the formation of the connoisseur who aims at collecting, the result they produce will be one-sided and unsatisfactory, unless accompanied by some practical discipline by which the student can test his knowledge. No better test exists nor finer discipline than that of finding and purchasing pictures, and then living with them.

There is no better education for a collector than collecting—success and failure are equally instructive. The object of the collector is obviously to collect fine works of art. The greater his opportunities, the greater probably his success. His hunting-ground will be very limited if he confine it to the few ready-made galleries which are forced by some accident into the market, or to the single accredited pictures which come into it. He must go further afield; he must work on more daring methods; he must *find* his pictures, seize on them as they drift past him in the midst of worthless pseudo-artistic flotsam and jetsam flung by time onto the river of life.

The aspect of the pictures thus brought to his cognisance

will have as little resemblance to that of the brilliant, well-preserved, and carefully framed exhibition-pieces with which galleries have familiarised him, as the re-discovered statue issuing, corroded and earthstained, from its underground resting-place has to the gleaming marble which gives the last touch of distinction to a princely hall. If he be inexperienced he may be disconcerted and deceived by their appearance, and let them drift past him unrecognised, thus failing to rise to the height of the opportunity offered—that of rescuing one of the great achievements of man from ruin and oblivion.

The task set himself by the collector who is breaking new ground is a difficult one. Considerable knowledge and experience are sometimes necessary to the recognition of the qualities of a picture of even exceptional merit, of which the harmony has been destroyed by repainting.

Still more difficult is it to forecast the actual condition of a good, genuine, but repainted picture. Why was this picture thus overpainted? This is the question the collector must ask himself. The state of the painting under the repaint must be diagnosed before he can decide whether the drastic measure of "cleaning" be necessary or desirable; or, in other words, whether the removal of repaints will mean liberation, or annihilation. The correct diagnosis of such probabilities can only be the result of long experience.

The collector must also be able to deal with imitations and forgeries, of which our own generation has not had the monopoly; and in the fabrication of which the unscrupulous

of both ancient and modern times were not only equally prolific, but equally successful, if we may judge by the number of their achievements which adorn the walls of galleries, both public and private, and which figure in auction-rooms.

The auction-room is the battle-field of the collector. As the commander of a regiment is judged by his achievements when on actual service, so are certain qualities of a connoisseur tested in the sale-room. His success will be in proportion to his knowledge, and to his quickness and certainty of judgment.

The experimental method adopted by Morelli is of infinite assistance in aiding the collector of early Italian pictures to face such difficulties as these successfully.

Monumental Italian pictures in fresco were necessarily painted from memory, assisted by studies made from models; hence the large simplicity with which they are conceived and executed; they contain nothing the artist was unable to assimilate, and are but slightly belittled by the accidental qualities of the model. The habits, both mental and manual, thus acquired remained in force when the artist set himself to paint easel pictures; they too have some of the qualities of memory-painting. The defect of such memory-painting is that it is apt to produce an exaggerated habit of generalisation. This tendency is corrected in the more important parts of the picture by the artist's desire to make his meaning clear,

but easily degenerates, in those which are less important, into the mechanical repetition of forms which by dint of repetition have become stereotyped.

Morelli was the first to observe that Renaissance artists had this tendency towards a typical morphology, especially of accessories; that each artist was inclined to construct such details as a hand, an ear, a lock of hair, an eye, etc., in a manner peculiar to himself. He advised the art-historian and connoisseur carefully to observe the typical forms peculiar to each artist, and to impress them clearly on his memory, as he was convinced that in many cases they would afford clues to the authorship of pictures of disputed parentage.

This method, epoch-making, though simple and almost obvious, was put before the public by its author in his remarkable book "The Works of Italian Masters in the Galleries of Munich, Dresden, and Berlin" (1880), and provoked a storm of opposition, especially from the art-historians and connoisseurs of the "School of Berlin." Its practical and scientific value is now, however, acknowledged on all hands, and its results accepted even by its opponents.

It is indeed impossible to exaggerate the importance of the rôle it has played in the classification of the elementary data on which the history of art is founded. It has given a clue to the authorship of many important misnamed pictures. It has provided the student and historian with something objective on which to found and test conclusions which had previously rested on no surer basis than that

of subjective opinion. It has proved invaluable also as an aid to the formation of a just estimate of pictures which had been largely repainted, or otherwise injured. As a single little bone suffices to enable the anatomist to reconstruct a whole skeleton; as the shape of single letters enables the paleographer to date a manuscript; as the turning of a phrase, the presence or peculiar use of a single word may reveal the authorship and date of a poem or philosophic treatise to a scholar, so a single apparently unimportant detail—a lock of hair, an ear, or even a finger-nail which has eluded the attention of the restorer—will sometimes reveal the veiled authorship of a repainted picture.

No collector who has worked on the Morellian method can fail to have pictures in his possession which were purchased in spite of their general appearance, and entrusted to the cleaner, entirely because of some such clue, and which have justified the confidence of the purchaser. Personally, I have had more than one such experience: I have seen the beauty I looked for gradually emerge from behind the mask by which it was concealed.

The Director of the Dresden Gallery, Dr. Woermann, was one of the first responsible collectors who examined and tested the many new attributions proposed by Morelli, and embodied them unhesitatingly as corrections in his catalogue. Among the most remarkable of these was the ascription to Giorgione of the celebrated sleeping Venus then attributed to Sassoferrato, an ascription formally justified by the

subsequent discovery that the picture had been described as the work of Giorgione by an almost contemporary writer.

This example may be taken as typical of the revolutionary and brilliant results of the application of the Morellian method, which, within the limits recognised by its author, never fails to put the inquirer onto the right path.

It is scarcely necessary to define the limits within which only this system can be used profitably. They cannot but be familiar to those who have studied the writings of the passionate lover of the great art of his native land to whose ardour it owes its birth ; and who insisted on them in season and out of season. Neither is it worth while underlining them for the benefit of those who have already given hostages to fortune ; whose reputation, published opinions, or possessions have robbed them of an open mind

It may be said in passing, however, that the author of this method considered it as nothing more than an *aid* to connoisseurship, and to the reconstruction of the history of Italian Art during the anarchic phase through which it is still passing. It may be dispensed with by those whose taste, eye, and knowledge are infallible. It is, however, a valuable check on those whose pretensions to these great qualities are not altogether justified.

Obviously, this system, which has approved itself so conclusively as an instrument to be used in the testing and sifting of the contents of public galleries, is of infinite value to the private collector, before whose eyes a stream of

pictures, documented and undocumented, good, bad, and indifferent, are ceaselessly passing.

The collection to the description of which the following pages are dedicated owes its existence in the first instance to Dr. Mond's appreciation of the scientific value of this method, and his ready recognition of its practical results; this, moreover, at a time when the followers of Morelli formed a small minority.

As has been already said, it was Dr. Mond's wish that the pictures bought for him should be of a quality entitling them to hang with honour in any public gallery. It was his further wish that pictures acquired in the first instance with his means, but which for various reasons did not meet with his requirements, should neither be flung into the market-place, and subjected to its perils, nor return to the obscurity from which they had so recently emerged, but should pass into some public gallery, there to enrich public life with a permanent and always accessible source of intellectual pleasure.

Those pictures, therefore, which I had had the good fortune to discover, generally in private hands in Italy and in England, but which Dr. Mond did not care to keep, either for reasons of space or because he already possessed representative works by the same master, and which therefore would destroy the equilibrium of a collection which purported to be general in character, passed one by one into public galleries both in England and abroad. To

this category belong the following pictures now hanging in the National Gallery: (*a*) "S. Mark and S. Francis" (No. 1284), by Antonio Vivarini: one of the wings of an altarpiece, formerly in the Church of S. Moisè in Venice, but which I found in a palace in Northern Italy, its companion-panel being already in the National Gallery; (*b*) "The Portrait of a Mathematician," by Gentile Bellini (No. 1213). (*c*) Two decorative panels (Nos. 211, 212), representing a Tournament, both by Domenico Morone, the head of the Veronese school during the second half of the fifteenth century, a painter whose works are exceedingly rare. His *capo lavoro*, a large battle-piece painted on canvas, which passed comparatively recently into the hands of Signor Crespi of Milan, would have been an invaluable addition to the National Gallery, in which the art of Verona is ill represented. (*d*) "An Episode from Roman History," by Domenico Morone's pupil Michele da Verona (No. 1214), acquired under the name of Carpaccio from a private collection in Venice. With the exception of this incorrect attribution, these pictures were all nameless when I acquired them. The names of the artists to whom I attribute them are the result of a process of critical comparative analysis, chiefly morphological; they were accepted by the Director and Trustees of the National Gallery, and have been unchallenged, as far as I know, by other connoisseurs.

Among the pictures originally bought at Dr. Mond's expense, but which now hang in Continental galleries, are

the following: (*a*) A representative collection of Veronese and Venetian pictures containing fine examples of the art of Liberale, Giolfino, Carotto, Torbido, Brusasorci, Paolo Farinato, Paolo Veronese; also of that of Bonifazio, Canale, Guardi, and Longhi, at Villa Doccia, Fiesole.[1] (*b*) A large Pietà by Liberale of Verona, one of the masterpieces of that *capo-scuola*, which passed in Verona as a Mantegna, and was certificated as such by the Academy of that city (Munich, No. 1022a). (*c*) An Adoration of the Infant Christ: an early work by Correggio, acquired in England as a Dosso Dossi, which is one of the chief ornaments now of Signor Crespi's gallery in Milan. (*d*) A Portrait by Giorgione (Berlin, No. 12a), found unnamed and unframed, and bought with a number of other pictures from a private owner in Northern Italy. This ascription was corroborated by Morelli in the second edition of "The Galleries of Munich and Dresden,"[2] in which this portrait is reproduced. It is to be regretted that this picture should have left England, in spite of many and strong recommendations, and the very low price at which it was offered to the Director and Trustees of the National Gallery, a much lower price than that given eventually by the Director of the Berlin Gallery.

The following pages, illustrated by reproductions in

[1] See "A Descriptive Catalogue by J. P. Richter of Old Masters of the Italian School, belonging to Henry White Cannon, Esq." (Florence, 1907).

[2] Published in 1891, p. 285.

photogravure of great beauty executed by Braun, Clément et C^ie^ of Paris, are dedicated to an attempt to appreciate the quality and significance of a collection of Italian pictures brought together, on the initiative of Dr. Mond, by a student of the classic art of Italy, who is proud to acknowledge the debt he owes to the pioneer of modern connoisseurship in the field of Italian art: his friend, the Senator Giovanni Morelli.

J. P. RICHTER.

THE VENETIAN SCHOOL

MICHELE GIAMBONO

Worked from about 1420 to about 1462

S. MARK. [Plate 1.]

SIZE:

1 ft. $2\frac{3}{4}$ in. by 11 in.; panel.

COLOUR:

flesh-tints: mellow; warm; green in the shadows.
hair: grey.
nimbus: golden.
tunic: deep rose-colour in the shadows; pale yellow-rose in the lights; edged with narrow gold embroidery.
mantle: pale pink-lilac (the colour of the flower of the lilac), with broad gold-embroidered edge; lined with a shimmering brown-orange silk, yellow in the high lights, and powdered with sparkling touches of gold.
book: green binding; edges of the white leaves: orange, with bright lines of gold.
background: black.

SUBJECT:

The Saint, half length, standing, turned to the right, holds an open book, in which, however, he does not read; his slightly raised eyes are fixed in thought.

COMMENTS

Characteristic here, both of Gothic art in general, and of the phase of it peculiar to Michele Giambono, are: (1) the sentiment of the figure, so pensive, so aloof from the external world and sunk in its personal inner life; (2) the fluid and somewhat involved flow of the draperies; (3) the delicacy and warmth of the colouring, the translucence of which is produced by the super-imposing of glaze upon glaze of transparent paint; (4) the narrow gleaming eye; (5) the schematic conception and execution of the long hands; (6) in sharp contrast with which is the marked individuality of the head. The large wide cranium, with its remarkable frontal development, the small features, delicately treated hair, and long narrow ear, are characteristic, not only of the work of Giambono, but to a great extent of that of other members of the Bono family.

The painter, Michele Bono, and his father, the sculptor, Giovanni Bono, are the most distinguished members of this large family of artists working chiefly in Venice, of whom records are preserved which cover a period of nearly a century and a half: from 1396 to 1546.[1]

Michele's father, Giovanni Bono, and his brother Bartolomeo, were occupied on the decorations of the Cà

[1] Paoletti di Oswaldo, "L'Architettura e la Scultura del Rinascimento in Venezia" (Venezia, 1893, part i. p. 98); and also, by the same author, "Raccolta di Documenti inediti, per servire alla storia della Pittura Veneziana" (fasc. ii., Padova, 1895, pp. 12–17); also Bart. Cecchetti, "Nomi di pittori e lapicidi antichi" in "Archivio Veneto" (serie ii. tom. xxxiv., 1887).

St. Mark

Doro from 1422 till 1430; and from 1438 till 1443 on the monumentally conceived doorway leading into the Court of the Doge's Palace, the celebrated Porta della Carta: the Cà Doro and the Porta della Carta being, as is well known, the most accomplished examples of highly decorated Late Gothic architecture in Venice.

Michele embodied the same taste in another medium, that of painting. Records of his life are preserved which bear dates ranging from 1420 to 1462. In the first of these he appears as already married; he belonged, therefore, to the generation preceding that of his great compatriots Giovanni and Gentile Bellini, and their brother-in-law, Mantegna. It is not known in whose workshop he acquired the technicalities of his art, and laid the foundation of his style and taste; certainly not in the studios of the great artists painting in the Venice of his youth, for these must be excluded for stylistic reasons: clearly he was not trained in Jacopo Bellini's workshop, nor in that of Gentile da Fabriano, nor in Pisanello's, nor in that of the Muranese Antonio Vivarini, or his predecessors. His work belongs rather to the purely Gothic tradition, represented in Venice by such painters as Jacobello del Fiore, Lorenzo Veneziano, and the like.

In the year 1396 we catch a glimpse of an earlier Venetian painter of the name of Bono—probably a near relation of Michele—a certain Matteo Bono, who plays a tragic part in an incident of which the legal records are still in existence. It is worth recording here because of the

insight it gives into the social conditions and life of the artists of the day.

Two Venetian painters, Angelo, and Matteo Bon, were asked to value a curtain painted by a Greek artist called Giorgio. It was arranged that the valuation was to take place in the house of Angelo, Giorgio himself being present. The latter, however, did not appear at the hour appointed. After waiting some time in the open space before the house, the two Venetians walked together in the direction of S. Marco, hoping to meet the Greek on the way ; nor were they disappointed. When they had reached a certain very narrow part of the *calle*, they saw him coming towards them across a bridge. Matteo approached him amicably, saying: "Adio, Zorzi" ("God be with thee, George"). Shortly afterwards, however, they came to words. When they reached the neighbourhood of the Church of S. Giuliano, Giorgio drew his knife and stabbed Matteo, who was carried into the house of a certain Marco Carentano, where he died.

Another painter belonging to the same family, Bartolomeo Bon, is known to us only through documents of the years 1472 and 1474.

Other documents of the years 1489 and 1546 introduce us to more painters of the name of Bon : Girolamo, a painter, son of Giacomo Bon, who was a painter also, as appears from Girolamo's will of the year 1546, in which a book of his father's drawings is mentioned as among his possessions: "un libro di quarto coperto di cuojo rosso antico a penna

de man del quondam mio padre." No works by either of these painters are now known to exist.

Such documentary notices relating to Michele Bono as have survived show that he occupied an honourable position in Venice. For instance, he was selected in 1443 as one of the arbitrators in a quarrel which arose between the painter Nicolao, son of the painter Domenico, and the celebrated wood-carvers and frame-makers, Francesco and Matteo Moranzone (father and son); the latter chose the painter Ser Franciscus dei Franceschini as the representative of their point of view.

In 1447, on May 31, Michele de Johannes Bono made a contract with Ser Johannes, Sindacus and Procurator of the Church of S. Agnese, in which he bound himself to paint an altarpiece (*pala*) for the high altar of that church, and to deliver and place it within the following nine and a half months—namely, not later than eight days before Easter, which in 1448 fell on March 24. It was agreed that he should receive a hundred and thirty gold ducats for this altarpiece if he observed these conditions, but that if he failed to do so, and delivered it late, he should content himself with one hunded gold ducats only. It was further stipulated that Giambono's altarpiece should be similar to one executed two years previously by Ser Johannes Theotonicus (Giovanni d' Allemagna) for the All Saints Chapel in S. Pantaleone, than which, however, it was to be one foot wider.

Two weeks later Giambono made a contract with Ser

Franciscus Moranzone, "intaiator palarum," in which the latter bound himself to carve the framework of an altarpiece for the high altar of S. Agnese, made of wood equal in value and quantity to that decorating the All Saints Chapel in S. Pantaleone, and of the same quality of workmanship. It was agreed that Moranzone should meet all the expenses such a work might entail, and should deliver it, finished, to Giambono before the end of the following five months, receiving thirty-three gold ducats from him in payment, ten of which were to be paid in advance. Should Moranzone's altar-frame, however, not be finished by the date stipulated, he was to be paid, not thirty-three gold ducats, but twenty-three only, and was bound to deliver it within the following month. Michele Giambono, on his side, agreed to pay a fine of ten gold ducats if he should fail to respect the obligations he had contracted towards Ser Franciscus Moranzone.

It will be observed that the painter was in this case paid one hundred and thirty ducats for his work, but the wood-carver only thirty-three; that the painter was given nine and a half months in which to execute his altarpiece, but the frame-maker only five; the relative value of their work was thus estimated at approximately four to one.[1]

Examples of such richly carved Gothic anconas still exist in Venice; one of the finest is preserved in the Tarasio Chapel in the Church of S. Zaccaria.

The S. Mark in this collection probably originally

[1] This altarpiece now hangs in the Accademia in Venice.

formed part of an *ancona* somewhat similar to this; that is to say, one constructed in two stages of which the central compartment was doubtless a Madonna and Child, associated with suitable symbols, and flanked by rows of full-length saints. The centre of the upper tier was probably a representation of the sacrifice of Christ, conceived mystically: a Pietà, or an Ecce Homo, or a Resurrection; or a representation of the patron saint of the church, or of some saint especially connected with the altar in question. It was flanked by busts of saints similar in character to the S. Mark here.[1]

In 1888 a pendant to this S. Mark, *i.e.* a picture similar to it in size and style, representing a bishop, was in the possession of M. Guggenheim, from whom Dr. Mond's picture was bought: it would be interesting to know where it now is. Neither of these two small pictures once belonging to M. Guggenheim is documented in any way; I ascribe them to Michele Giambono because they are characterised by peculiarities common to all his accredited works.

Unfortunately, the most important of these—(1) the large signed altarpiece in the Venetian Academy, painted for the Church of S. Agnese, (2) and the signed monumental cycle of compositions executed in mosaic which still decorates the walls of the Mascoli Chapel in S. Marco—have suffered so greatly at the hands of restorers that they can no longer be

[1] See Plate A, No. 1, the altarpiece by Antonio and Bartolomeo Vivarini in the Gallery of Bologna; a representative *ancona*.

accepted by the historian or connoisseur as standard works, *i.e.* as works from which a correct idea of their maker's style, spirit, and peculiar forms may be gathered; indeed, the picture is very largely repainted; and the mosaic has been so extensively remodelled by renaissance and modern artists that it has lost even its generically Gothic character.

The little Madonna and Child formerly in Dr. Mond's collection, and now in that of Miss Hertz, in Rome, which is both signed and in excellent preservation, and therefore doubly precious, may be safely resorted to as a standard work by students of the style of Giambono.[1]

This Madonna is the exquisite fruit of two arts—the Byzantine and the Gothic. Her silhouette, the long, finely cut oval of her face, her long, thin, high-bridged nose, are directly derived from the early Byzantine reliefs which have found a haven in S. Mark's; but the noble and hieratic Byzantine conception has been transformed by the warm spring-like breath of the Gothic spirit into something almost fantastically tender and romantic; into a being differing only in degree from the sensitive and courteous earthly ladies to whom Troubadours and Minnesingers dedicated their dainty songs. Each singer had his own object of adoration; but there was one, immaculate and very gracious, before whom they all laid their hearts: "Our Lady," "Notre Dame," and it is she whom Giambono has striven to picture.

The head of S. Mark, on the other hand, with its

[1] See Plate A, No. 2.

wide cranium and small features, is purely Gothic; it is closely related to the heads of the figures executed by Michele's relatives on the Porta della Carta, and on the Tomb of Mocenigo (1433) in the Church of S. Giovanni e Paolo.

Common to both these pictures—the S. Mark and the Madonna—are (1) the structure of the hand, (2) the fluid flow of the drapery, and (3) the peculiar colour-scheme.

Giambono's name is rarely met with in the catalogues of public galleries. Tentatively ascribed to him in the Berlin Gallery is an Assumption of the Magdalen (No. 1154). The folds of her draperies, however, are not Gothic, but realistic in character; the angels who surround her belong to a later and less naïve art; the colouring is garish, it lacks that tender harmony of delicate tints characteristic of the Madonna and of the S. Mark of this collection. The type of the Magdalen resembles that of the Madonna in the "Adoration of the Magi" by Antonio Vivarini in the same Gallery (No. 5). It may be by some unknown follower of that master.

Neither, in my opinion, should the name of Giambono be associated with the "Scenes from the Life of the Virgin," also in the Berlin Gallery, which is tentatively attributed in the catalogue to Antonio Vivarini, with the gloss, however, "lately ascribed to Giambono." This suggestion seems to me untenable; for the picture differs in style, colour, and morphology from all the authenticated works by Giambono.

Pictures by him, however, which pass under other names are to be found in more than one Continental gallery. In the Louvre, for instance, is a bust representing S. Louis (No. 1640). It is painted on a gold ground, and passes under the very generic title of "Ecole d'Italie." In the Catalogue by Villot (No. 508) it is said that it recalls the execution and style of Gentile da Fabriano. Viscount Both de Tauzia remarks in his catalogue (No. 514) that it might be by one of the Vivarini. I am convinced, however, that it is by Michele Giambono.

In the Gallery of Padua are two representations of bishops, catalogued as by an unknown artist; these are, I believe, by Giambono.

Mr. Berenson possesses a little-known and fine painting by Giambono which once belonged to me, representing an enthroned S. Michael wrapped in a richly embroidered mantle.[1] I discovered and acquired it in an auction-room in London, where it was somewhat misleadingly labelled: "School of Germany." This S. Michael, a little under life-size, and seen *en face*, is among Giambono's most dignified and decorative creations; it holds its own even when compared with his noble and fantastic S. George, which still hangs in the Church of S. Trovaso, Venice.

[1] See Plate A, No. 3.

1

ANT. AND BART. VIVARINI *pinx.*] [*Anderson phot.*

ANCONA.

Bologna Gallery.

2

M. GIAMBONO *pinx.*] [*Anderson phot.*

VIRGIN AND CHILD.

Morel Collection, now in Rome.

3

M. GIAMBONO *pinx.*] [*Ridder phot.*

S. MICHAEL.

Bernson Collection, Florence.

GIOVANNI BELLINI

Born 1428; *died* 1516

MADONNA AND CHILD. [Plate 2.]

SIZE:

11 in. by $8\frac{3}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: warm; luminous.
mantle: rose-colour, with pale lights.
dress: dark olive-green, with gold-embroidered border.
veil: white; semi-transparent.
nimbus: engraved on gold background.
background: gold.

CHILD:

flesh-tints: blond, pearly; luminous.
hair: red-gold, with delicately drawn high lights on the ringlets.
tunic: white.
nimbus: engraved on gold background.

SUBJECT:

The Madonna and Child. The Virgin is seen to the waist, three-quarters face, turned to the right; her veiled head is bowed; her eyes cast thoughtfully downwards. Her large finely formed hands clasp the Child, who is in a sitting posture, to her breast. The Child's face is turned towards the spectator. His mouth is open, as if in pain; his large eyes, dilated with anguish, gaze fixedly before him, as if held by some tragic sight.[1]

[1] Compare Giovanni Bellini's representation of the Child in his altarpiece in S. Maria del Orto, Venice, Plate B, No. 1, and in the picture in the Brera Gallery, Plate B, No. 2.

COMMENTS

The structure of this group is strictly pyramidal, the line of its silhouette, fluid, quiet, and unbroken, except by the projecting curve of the Child's head on the right. The artist has filled the space enclosed by this serene contour with movement, with a tracery of rhythmic lines, and with luminous colour.

It is not easy to give a definite date to this picture, or indeed to any of Giovanni Bellini's early works.

Sixty years of his long life were devoted to the active pursuit of his art; perhaps more pictures by his hand have survived than by that of any other early Venetian master.

Many of the pictures attributed to him, however, although they pass under his name and bear his signature, are his vicariously only; that is to say, they were painted by his assistants, in his studio, and from his drawings.

This is not surprising; for during the middle and end of his life, when his fame was at its height, it was impossible that he should personally execute all the commissions which poured upon him. Like other Renaissance painters, Botticelli for instance, or Signorelli, or, even more signally, Raphael, he entrusted the actual execution of some of his commissions to his assistants, *i.e.* to men who had received their artistic training in his workshop.

The recognition of these school-pieces as such is necessary

Madonna and Child

COLLECTION OF DESIDERIO MONTI, R.P.O.S. LONDON

to a correct and intimate understanding of the quality and gradual development of his art.

It is not easy to establish the chronology of his works. Nevertheless the pictures which were both conceived and executed by him are so individual, and fall into such sharply differentiated groups, that it is possible to form a *general idea* of the ascending phases of his evolution.

The few dated pictures which exist are valuable aids to the correct performance of this task; they form, as it were, a skeleton, and determine the structural lines along which the body of his art developed.

His work falls naturally into three groups: (1) his early pictures, *i.e.* those executed during the first twenty years of his working life (from about 1450 to about 1470); (2) those belonging to his middle period, *i.e.* from 1470 to the end of the century; (3) his late work, executed when he was over seventy, *i.e.* during the last sixteen years of his life.

There is no place for uncertainty or conjecture about the succession in which his latest pictures followed each other, for naturally the works of perhaps the most famous artist of the day are all either dated or documented. They are as follows:

1505. The altarpiece in S. Zaccaria.
1507. The altarpiece in S. Francesco della Vigna.
1510. The Madonna, now in the Brera (No. 215 in the Catalogue of 1908).

1510. The Baptism of Christ. Church of S. Corona, Vicenza.

1513. The altarpiece in S. Giovanni Crisostomo.

1514. The Bacchanal at Alnwick Castle.

This group of pictures would have assured the immortality of their author had nothing else of his survived.

Though Giovanni's middle period was undoubtedly that of his greatest activity, it is represented now by but few dated pictures : the great frescoes of the Palace of the Doges have perished ; the Pietà in the Palace of the Doges (1472) is repainted ; the Madonna of the Frari (1488), however, is representative, and excellently preserved.

Not a single dated picture belonging to his youth exists ; all reconstructions of the chronology of his early work are therefore purely hypothetical.

Crowe and Cavalcaselle mention six pictures which in their opinion were painted before 1472 :

1. S. Jerome.
2. The Agony in the Garden. National Gallery, No. 726.
3. The Crucifixion, with the Virgin and S. John. Berlin Gallery.
4. The Transfiguration. Correr Museum, Venice.
5. Pietà. Municipal Gallery, Bergamo.
6. Pietà. Brera Gallery.

Of these, No. 1, S. Jerome, bears the most unusual

signature "Jovannes Bellinus," a form which never occurs on genuine pictures. It was sold at Christie's in 1856. I do not know where it is now. No. 3, The Crucifixion with the Virgin and S. John, was in the Fisher Collection, and afterwards in that of Herr Kann, from which it passed into the hands of Dr. Bode. No. 5, the Pietà in Bergamo, is admitted on all sides to be an inferior painting by some unknown Venetian painter. No. 2, The Agony in the Garden, of the National Gallery; No. 4, The Transfiguration, of the Correr Museum, Venice; and No. 6, the Pietà of the Brera Gallery, are undoubtedly genuine.

The pictures named in the following list are now almost universally recognised as his earliest works, *i.e.* as executed before 1460:

1. The Crucifixion.
2. The Transfiguration.
3. Pietà.

} In the Correr Museum, Venice.

4. Madonna and Child, formerly in my possession, now in that of Mr. Theodore Davis, of Newport, Rhode Island, U.S.A.[1]
5. The Blood of the Redeemer. National Gallery, No. 1233.
6. Madonna and Child, belonging to Dr. Gustavo Frizzoni, Milan.[2]

[1] It was exhibited in the New Gallery in 1895. I bought it from M. Fol, of Geneva, by whom it was ascribed to Alvise Vivarini.

[2] This list coincides with one published by Mr. Roger Fry, with whose views on Bellini I am in almost entire accord. "Giovanni Bellini," by Roger Fry (London, 1899).

To these I would add :

7. The Madonna and Child. Municipal Gallery, Verona.
8. The Madonna and Child. Trivulzio Collection, Milan.
9. The Madonna in the Mond Collection, now under discussion.

The Madonnas in the two above-mentioned pictures in Verona and Milan have long oval faces, and are characterised by a certain austerity of treatment which approaches dryness, and which distinguishes them from later works, of which the modelling is uniformly round, full, and luminous.

I discovered the early Madonna in this collection in 1885, in the palace of a noble North Italian family, where, like most of its companions, it was nameless ; its gold background, moreover, was hidden under a green landscape in the taste of the seventeenth century. The form of the Virgin's hands, however, the nobility of the Virgin's head, the quietness of the silhouette, together with the passionate pathos of that of the Child, convinced me that it was an early work by Giovanni Bellini.

The passage of nearly five hundred years of not the tenderest usage has, however, left its trace : the picture is rubbed in places, the blue of the Virgin's dress has oxidised, the Child's hand is disfigured by awkward re-

2

GIOV. BELLINI *pinx.*] [*Brown phot.*

VIRGIN AND CHILD.

Brera Gallery, Milan.

1

GIOV. BELLINI *pinx.*] [*Alinari phot.*

VIRGIN AND CHILD.

S. Maria dell'Orto, Venice.

3

GIOV. BELLINI *pinx.*] [*Brogi phot.*

VIRGIN AND CHILD.

Frizzoni Collection, Milan.

storation. In splendid preservation on the other hand are the luminous and expressive eyes of the Child, its brows and delicate hair, also the fine deep rose-colour of the Virgin's mantle.

Characteristic of Bellini in this picture are:

1. The Virgin's hands, large, firm, and finely formed, with backward-curving thumbs.

2. The long pure oval of her face.[1]

3. The drawing of the eyes.

4. The type of the Child (compare with Child in No. 216, Brera).[2]

5. The poignancy of the sentiment expressed.

6. The contrast of the young vividness of the Christ Child with the brooding melancholy of the woman. Such dramatic contrasts appealed to the young Bellini: the Pietà in the Brera[3] furnishes a notable example: the mother's face disfigured with passionate and incredulous anguish almost touches the face of her son, sealed with the deep peace of death, inaccessible to either love or pain.

Giovanni Morelli-Lermolieff had many opportunities of studying this picture while it was in my possession; we frequently discussed its place in the evolution of Bellini's art; and we finally agreed that it was one of his earliest works.

[1] Compare with Dr. Frizzoni's Madonna picture, Plate B, No. 3.
[2] See Plate B, No. 2. [3] See Plate D, No. 2.

GIOVANNI BELLINI

PIETÀ. [Plate I.]

SIZE:

3 ft. 1 in. by 2 ft. $3\frac{1}{2}$ in.; panel.

COLOUR:

CHRIST:

flesh-tints: pale; cool; luminous.
hair: chestnut, with reddish lights.
draperies: loin-cloth: white; drapery: green.

ANGEL ON THE LEFT:

flesh-tints: warm, sunny.
hair: chestnut, with golden lights.
sleeve: crimson.
wing: crimson and pale buff, brown, green, and gold.

ANGEL ON THE RIGHT:

flesh-tints: warm.
hair: dark.
sleeve: shot red and yellow; light in key.
wings: green and red.

sarcophagus: yellow-pink breccia.
inscription: red.
background: black.

SUBJECT:

A dead Christ, seen to below the waist, seated on the edge of a sarcophagus, and supported by angels, one on either side.

COMMENTS

No disfiguring trace of agony destroys the serenity of the noble head of Christ. The thorn-crowned Hero rests after strife, his eyes shut, his lips lightly closed, his massive finely cut features steeped in a peace as deep and simple as that of a sleeping child.

To the left of this Olympian head is the bright sad boyish face of an angel like a despairing Ganymede. His raised eyes and straightened lips speak of pain; the iron has entered into his soul: the mystery of the death of the Lord of Life, the weight of whose dead body he puts out all his puny strength to support.

To the right is another angel, once, doubtless, worthy of its fellow, but now somewhat belittled by the restorer.

From the shoulders of both angels spring wings of which the austere richness of colour, precision, and freedom of execution would alone suffice to proclaim the picture in which they occur the work of one of the greatest Venetians of the late Quattrocento.

This panel was probably designed to be placed above the central compartment of a large ancona: considerably above the level of the eye, therefore.[1]

It is chiefly occupied by a nude torso, rendered with manifest love. The mental attitude of the Venetian who painted it was evidently nearer to that of the classic artist

[1] Compare Plate A, No. 1.

of antiquity—of a Pheidias when he conceived the glorious body of a Theseus, for instance—than to that of his contemporary Northern brothers, who seem to have delighted in the ugliness of the ignominious husk which they conceived as having once enshrined their Lord, and to have rejoiced in rendering the traces of the brutal insults to which it had been subjected.

This broad robust torso, nobly built, and loved for its strength and beauty, is the aesthetic centre of the composition. Luminous and golden, it rises like the shaft of a marble column against the dark background. About it, like an aureola, is swung a chain of woven lines. There are times when the encircling arms—the strained and wounded arms of the Hero, and the young slight supporting arms of the winged children,—the long-drawn sweeping curves of the draperies, the heads of the angels, even the wounded head of Christ himself, seem nothing more than a delicately contrived garland wreathed about a torso which is as beautiful and austere as that of an archaic Greek god. But that moment passes: the great conception which dominated the artist's soul dominates ours also, and we are swept back into the presence of the consummated sacrifice of the God-man.

The greatness of the Hero, the tragedy of his undoing, how subtilely this, the supreme theme of all noble drama, is suggested here! This is achieved largely through the means of eloquent juxtapositions: by the proximity of the massive

passionless head of the Saviour—impotent now—to the warm flower-like face of the child-angel, whose whole being is aflame with the desire to help ; by the contrast of the fragile childish arms, fragile but alive, with the heavy arms of the dead. The Saviour, the divine Redeemer, is dependent on this touchingly inadequate support.

In colour this picture is a golden monochrome, with vivid touches of crimson : the crimson of the blood which flows from Christ's wounds, and of the angel's sleeve (on the left), together with the red—its quality intensified by neighbouring complementary greens—which gleams in the angels' wings. This mass of sober but luminous colour is seen against the velvety darkness of the black background.

Jewel-like in its vehemence is the flaming crimson of the angel's sleeve. It may be that Bellini felt there was something brutal in the realism of the wounds and blood which disfigure the gracious body he had painted with so much love, something disturbing to the ideal atmosphere into which he had lifted it, and intended that this note of intense colour in the proximity of these signs of physical suffering should hold the eye, and divest them of something of their cruel prominence.

Technically, this tempera-panel is in good but unequal preservation. The head of the angel on the right, indeed the right side generally, is slightly veiled in parts by re-painting. It would be hard, however, to find anything finer,

whether in quality or condition, than the luminous torso, or of more gem-like precision than Christ's pendent right arm and hand, the slim childish arm which supports them, and the long folds of olive drapery which are interposed between the little angel and the sacred body.[1] Not less excellent, whether in colour or drawing, is the boy-angel's flaming sleeve, the freedom of treatment and rich magnificence of its wings, together with the earnest beauty of its young curl-framed face.

Very noble is the quiet face of Christ, surrounded by masses of red-gold hair of incomparable execution. So fine are these ringlets, so deftly touched their high lights, so silken their texture, so gossamer-light, that it seems hardly possible that a human hand should be endowed with the delicacy and skill that has called them into being. Technically they challenge comparison with the best work of a Van Eyck, or of a Dürer.[2]

No Italian master has left so many and varied examples of the Pietà as Bellini. Painted at intervals throughout the course of his long working life, they are sometimes separated from one another by very considerable lapses of time, and consequently by marked divergencies of style, for each is representative of the especial phase of evolution through

[1] These intervening draperies, it may be observed in passing, are an inheritance from a scrupulously observed canon of Classic and Early Christian taste, which forbade the touching of holy things with unveiled hands. See J. P. Richter and A. C. Taylor, "The Golden Age of Classic Christian Art," p. 227 (London: Duckworth & Co., 1904).

[2] Exception must of course be made of restoration.

which the art of its author was passing at the time of its execution. These stylistic differences are not small, for the art of Bellini in its slow and logical development described a large arc, ripening from the almost harsh and puritanical intensity of its earlier forms to the worthy realisation of an ideal of which the peculiar dignity and sweetness have never been surpassed.

His Pietàs, taken as an isolated group of cognate compositions, illuminate the peculiar character of his genius; they illustrate moments in its development from a crabbed but never untender sincerity to a free and noble expression of beauty.

Not only, however, do they differ from each other in style, but in actual composition; and this so widely that these diverging renderings of a single theme cannot be explained as variations of type.

It would seem that Bellini was dissatisfied with his earlier attempts to embody the idea of the Pietà: for some years, each time he approached the subject, he did so from a point of view which was either modified or completely new.

The Pietà of the Correr Museum[1]—the dead Christ within the tomb, supported by little angels of strikingly Paduan character—is the earliest of his representations of this subject. It was followed by the very different and tragically conceived dead Christ supported by his Mother and S. John, of the Brera,[2] and by a variation of the same theme in the

[1] Plate C, No. 1.

[2] Plate D, No. 2. Compare Plate C, No. 2, a drawing by Bellini in Venice.

Palazzo Ducale,[1] in which the mystic nature of the subject-matter is underlined by the character of the accessories, and by the presence of two adoring Saints. At a much later date he reverted to his original idea, the dead Christ supported by angels, but in a quite different spirit and inspired by a new passion for beauty. This group consists of the splendid pictures in Rimini,[2] in Berlin,[3] and in this collection. Of these, the Pietà in the Berlin Gallery is perhaps the latest and most accomplished.

It is remarkable that, unlike the small Madonna pictures, no single Pietà exists which bears Giovanni's signature and is nevertheless a school-piece. It would seem that his interest in this subject was so great, his desire to find a perfect solution to the problems it involved so intense, that he never left its execution to his assistants and apprentices; even in his later years, when his workshop and its output of altar-pieces was so large.

During his lifetime the version of the Pietà he adopted —not that of the dead Christ on his Mother's knees, of which the classic example is Michelangelo's Pietà in S. Peter's, but the dead Christ seated on a sarcophagus— was a favourite subject with North Italian painters; examples exist by Liberale, Carpaccio, Crivelli, Marco Zoppo, and many others. Its great exponent in relief was Donatello.

It is comparatively seldom met with in Siena, Umbria, or even Florence, if exception be made of the art of

[1] Plate D, No. 1. [2] Plate E, No. 1. [3] Plate E, No. 2.

Donatello.[1] It may be said to have died out of the art of Venice early in the sixteenth century, the Crowning with Thorns and the Entombment as conceived by a Titian having nothing in common with it.

The history of the origin of this composition is shrouded in obscurity. It was practically unknown as a subject to the Trecentisti. It never occurs in the art of Giotto, or in that of Duccio, for instance.

It was unknown to mediaeval art.

Nothing which could possibly be interpreted as an earlier phase in the embodiment of the same idea is to be found in Early Christian art; nothing of the sort occurs in the Catacombs, or in the Mosaics of Rome or Ravenna, or among the decorations of Christian sarcophagi, ivories, or gold glasses.

Pictorial representations of the Crucifixion, however, were frequent from the early Middle Ages onward.

A composition which superficially resembles the Pietà, and might be called a "Lament," was common to Giotto and his whole school. It represents the dead body of the Redeemer surrounded by sorrow-stricken men and women; the Virgin, Mary Magdalen, S. John, Nicodemus, Joseph of Arimathea, and others are present, all bewildered or excited by the tragedy they have seen enacted; at the side is the

[1] Pietàs by Sodoma were painted during the sixteenth century, not however as altar-pieces, but to be placed on biers—a custom common in Siena, not generally in use elsewhere.

grave hewn in the rock, and immediately behind the group of mourners, the cross. An unbroken line of variations of this composition extends from the Middle Ages up to the present day. It is strictly historical in character, *i.e.* it is based on a historical account of an incident which the artist aimed at representing as it might actually have occurred, and in this respect it stands at the opposite pole to the Pietà, which embodies, not an event, but an idea.

No account of the Entombment, whether Canonical or Apocryphal, lies behind the Pietà; neither, as far as I know, do any of the Fathers, whether Greek or Latin, give expression to ideas which may be looked on as its inspiration.

In the Mount Athos "Book of Rules for Painters" there are clear instructions as to how the "Lamentations over the Body of Christ" should be composed; but not a word about the Pietà, which, being unknown to the Canon of Byzantine religious art, is not included in the cyclic decoration of their churches.

Neither does a phrase which could have served as its literary inspiration occur in the "Golden Legend" by Jacobus de Voragine,—the mine from which Mediaeval and Renaissance painters alike often drew the subject-matter of their religious pictures.

It does not occur in the popular cycles of wood-engravings known as the "Biblia Pauperum," in which scenes from the life and passion of Christ are associated with their Old Testament prototypes, and accompanied by explanatory

texts. Here, if anywhere, in these series of which the purpose is the *adumbratio mystica*, it would be reasonable to expect to find the Pietà; but it is absent. The externally similar subject the "Sepulcrum Domini," which invariably occurs, and which, at first sight, resembles it closely, is strictly speaking historical. The Old Testament events into relation with which it is put in these groups of mystically connected incidents are the scenes in which Joseph's brethren draw him from the well, and the sailors fling Jonah from the ship into the jaws of the sea-monster, from which he is shortly ejected, a twofold subject of which the treatment is inherited from earlier art. The thought underlying all three representations is that of the impotence of the grave to hold its prey: an idea which has nothing in common with that of which the Pietà is the expression.

Giovanni Bellini's Pietàs have certain characteristics which make it impossible to class them as variations or syntheses either of the Lamentatio, or of the Entombment. They fall into two groups: in the one, Christ is placed between the Virgin and S. John, both of whom are conceived in the first instance as embodiments of the agony of bereavement; and in the other the dead Redeemer is supported by angels who express the amazement and grief of the immortal denizens of a sphere outside human ken, who see their Lord suffer an indignity from which they are themselves immune.

In his youth Bellini gave the preference to the latter

concept; in his middle period to the former, of which the external note is the pathos and tragedy of death viewed from the human point of view. He returned to the earlier rendering, however, as his genius ripened, to the expression of the more obviously cosmic idea of the participation of the heavenly beings in the suffering of the Cross.

In both types of composition the body of Christ is represented as within a sarcophagus, upright, and seen to the waist.

The sarcophagus is worthy of note. Its presence is in direct contradiction to the evangelist's statement that Christ was buried in a grave cut in a rock. It is the invention of the artist, the result of his desire that the spectator should grasp the idea to which he was endeavouring to give plastic expression, and is therefore in the nature of things a clue to that idea.

In the great but much repainted Pietà of the Doge's Palace[1] the central group is set within a wide landscape: the hill of Calvary, crowned by three crosses, rises on the right; the city of Jerusalem lies in the valley on the left. So far the conception seems naturalistic; but there is a curious omission: the historical grave cut in the rock. In its place is a sarcophagus, standing prominently in the foreground; strange to say, however, its accessories are not those of a sarcophagus, but of an altar: on either side of it are kneeling worshippers, and upon it the great

[1] Plate D, No. 1.

2

GIOV. BELLINI *ret.* [*Anderson phot.*

PIETÀ.
Accademia, Venice.

1

GIOV. BELLINI *pinx.* [*Alinari phot.*

PIETÀ.
Correr Museum, Venice.

2

GIOV. BELLINI *pinx.*] [*Brogi phot*

PIETÀ.

Brera Gallery, Milan.

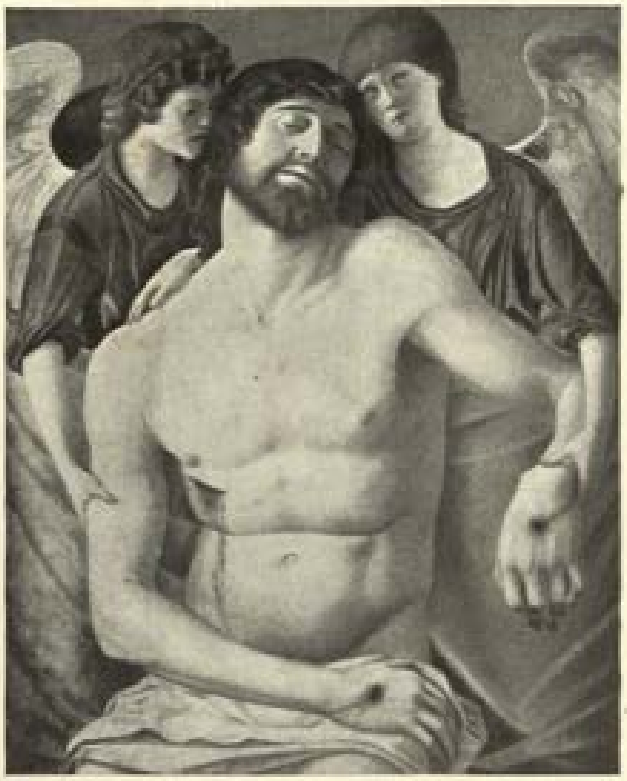
1

GIOV. BELLINI *pinx.*] [*Alinari phot.*

PIETÀ.

Doge's Palace, Venice.

2



GIOV. BELLINI *pinx.*] [*Braun phot.*

PIETÀ.

Berlin Gallery.

GIOV. BELLINI *pinx.*] [*Alinari phot.*

PIETÀ.

Rimini Museum.

candelabra usually placed upon altars, and which are the emblems of an altar or sanctuary in early Christian pictography.

It would appear, therefore, that the idea Bellini was here striving to suggest was one in which an altar and a sarcophagus were interchangeable terms, or even one and the same thing.

There is nothing foreign to the general character of mediaeval Christian thought (and it is mediaeval thought which lies behind many Renaissance pictures) in the blending of the two ideas of a sarcophagus and an altar in one image; on the contrary, a concrete amalgamation of the two ideas was constantly before Christian eyes, for "the legally fixed shape of an altar after the sixth century was a stone table formed like a sarcophagus; the depression in the lid of the sarcophagus, the hollow destined to contain the relic the altar invariably enshrined, was called the 'sepulcrum.'"[1] When Bellini associated the figure of the dead Christ with a "sepulcrum" conceived as an altar, he clearly showed that he was not concerned with the historical event, as such, but with its mystic aspect.

In the *Pietà* of the Brera[2] the sarcophagus holds not the dead body of the Redeemer only, but also the living figures of Mary and S. John, who stand within the tomb.

[1] Otte, "Handbuch der christlichen Kunst-Archacologie," I. 131.
[2] Plate D, No. 2.

It would be foolish to attribute this strange arrangement of the figures to mere *gaucherie* on the part of Bellini, to imagine that it was forced on him by his inability to conceive any other way of supporting the body; the more so, as the picture is a masterpiece of the painter's art: its position is unique, whether it be viewed as an embodiment of the passion of grief and of the tragic inaccessibility of the dead, or as a linear composition dominated by the idea of the horizontal line.

Another explanation must be sought. Clearly Giovanni Bellini chose to place the three figures together within the tomb because by this means only could he convey the idea he wished to suggest to the worshippers at the altar over which his picture hung. That idea was probably so familiar to them that the slightest hint would suffice to recall it to memory.

The mere fact that Mary and S. John are represented standing *inside* a sarcophagus shows that they were not conceived historically but mystically: Mary as the Church, and John as the personification of Christian Philosophy—a significance frequently attached to their figures in mediaeval representations of the Crucifixion. Thus placed they suggest that the Church, conceived both as a body and as a system of thought, participates mystically in the death of Christ.

The destination of such a picture is significant. It was designed to hang over an altar at which the mystical sacrifice

of the Mass was perpetually offered, and at which the Church communicated the mystic food of the Eucharist to its children.

The following statement occurs in a Liber Ritualis of the fifteenth century: "Know that no image, whether pictured or sculptured, is to be placed above the High Altar of a Church except it represent the Passion of Christ. The Passion of Christ is necessary to our salvation; only by its help can we conquer that which is antagonistic to it. Therefore we should always have the Passion before our spiritual eyes; and those of our body also; especially at the celebration of the Mass, which is naught else than the memorial of the Passion of our Lord."[1]

When the dead body of Christ is represented as supported by angels, these are pictured as children. Their faces express the human emotions of sorrow and bewilderment; for this reason they do not at first sight appear the mysterious inhabitants of distant spheres, but beings of like nature as ourselves. Their wings, however, recall the fact that they are other than human, and come from afar.

Christ is pictured as having trodden his earthly path to the end; he is about to sink into the grave, the grave which is a profounder humiliation than the Cross, the lowest depth touched in the drama of the divine Incarnation.

It is the office of angels to carry souls heavenward; they carried Lazarus' soul to Abraham's bosom. But here,

[1] Otte, "Kunst-Archaeologie," *loc. cit.*

sad and bewildered, they merely try to support a lifeless body. Like the inhabitants of the earth, they are confronted by an uncomprehended mystery, to which their presence and attitude give perspective; a mystery of which the import is cosmic.

GIOVANNI BELLINI

THE CHILD RECEIVES THE APPLE FROM THE VIRGIN. [Plate II.]

SIZE:

2 ft. 6 in. by 1 ft. 11 in.; panel.

COLOUR:

VIRGIN:

flesh-tints: luminous; glowing; low in tone.
veil: gleaming white.
mantle: deep ultramarine blue.

CHILD:

flesh-tints: glowing; luminous, even in the shadows.
hair: chestnut.
cushion: white; gleaming.
marble wall: pale pink (flesh-coloured) breccia.

curtain: crimson.
landscape: pale golden-buff rock; warm yellow-pink castle, gleaming against pale blue-grey sky, on which float dark clouds.
signed on parapet: IOANNES BELLINVS

SUBJECT:

The Virgin—completely shrouded in the heavy blue folds of her mantle, her head encircled by a nimbus, a look of sad and sweet solemnity on her grave and very innocent young face—gives an Apple to the nude Christ-Child who lies before her on a

marble screen. He accepts it, with a bearing as grave as hers, and as weighted with meaning.

Behind her hang the rich folds of a crimson curtain; beyond which, on the right, rises an abrupt sun-lit *rocca*.

COMMENTS

The Child's head rests in the hollow of the Virgin's left hand; in her right is the Apple held at the level of his eyes. She watches him with tender seriousness as he touches it with his upraised right hand, his dilated eyes fixed in thought. This Apple is both the material and intellectual centre of the picture. The structural lines of the composition converge on it: the complex lines of the Child's body and those of the Virgin's right arm; on it are focused the thought of both Mother and Child. They seem to elevate it with the gravity attendant on the solemn performance of a ritual act.

Surely the subject-matter of this dignified altarpiece is not the mere trifling of a mother and child with an apple; surely something more is suggested than actually meets the eye! Surely the fruit they regard so solemnly stands to the noble beings pictured for something of transcendental import which touches them deeply.

The Virgin stands within the angle formed by the meeting of two wings of the marble wall on which the Child lies. She is to be understood as completely enclosed by this wall, as isolated by it from the outer world: this is clearly shown in other pictures in which this emblem is completely

rendered; in the "Imperator Mundi" in this collection, for instance, in the discussion of which an attempt is made to establish the cryptic significance of this mural structure.[1]

It must here suffice to assert that it stands either for the Hortus Conclusus, or for the Fons Signatus of the Song of Songs: both of them symbols of the Virginity of the Mother of the Redeemer: for the "Enclosed Garden" when associated with flowers, either growing, or wreathed, or in vases, or borne by angels; and for the "Sealed Fountain" when it is unconnected with them.

One or other of these two emblems is usually suggested in representations of the Madonna and Child, the mystic subject-matter of which is the idea of the Redemption of man through the Incarnation.

Behind the Virgin is a curtain, an accessory seldom absent from representations of this character. This is an inheritance from classic art, it is the Parapetasma. It shows that the subject-matter represented is ideal; that it is a conception with which the thought of a sanctuary, a place hallowed by the Divine Presence, is connected.

As the Angel told Moses before the Burning Bush to beware, for he was on holy ground, so here, this symbol warns the spectator that what he sees is the vehicle of something nobler than itself. It tells him here that what he has before him is something more than a mere

[1] Plate XV.

genre representation of a mother and child playing with an apple, with a feudal castle glimpsed in the background through an open window; that it is a pictorial embodiment of some religious mystery.

What is the meaning of the Apple which is the centre of this and numberless other compositions? A clue to its meaning is to be found in the so-called "Allegory" of the Uffizi, in which Bellini has created a very lovely synthesis of a well-known French poem, "Le Pèlerinage de l'âme," written in 1335 by a Cistercian monk, Guillaume de Guilleville, which treats of the experiences of the soul in the life beyond the grave.[1]

This poem sheds a significant light on the attitude of the simple people of the day towards the mysteries of the Christian faith which are there embodied in an allegory of which the forms are as naïve as the ideas suggested are deep and baffling. It is typical of the times that a Mediaeval poem of this kind should have been the direct inspiration of a beautiful and characteristic late-Renaissance picture painted by a Venetian contemporary of Savonarola, of Bernardino da Siena, and also of the Borgias.

In this poem Guillaume de Guilleville tells the story of the pilgrimage of the Soul accompanied by its Guardian Angel through Hell and Purgatory.

[1] This important discovery was made by the late Dr. Gustav Ludwig, and published by him in the *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1902: "Giovanni Bellini's sogenannte Madonna am See in den Uffizien, eine religioese Allegorie." In the following comment I follow in his footsteps.

On arriving in Purgatory, the first things it saw were two trees, one

> " Delictable de grant verduer,
> Et l'autre seche sans humeur."

Beneath the first of these were a number of Pilgrims, little new-born souls, who found infinite solace in the fruit it yielded them.

The Angel explained to the Soul that these two trees once bloomed in the Earthly Paradise; that one, now gaunt and bare, having lost its leaves through the sin of our first parents, was the Tree of Knowledge; and that the other, " delictable de grant verduer," was the Tree of Life.

Pointing to the souls refreshing themselves with its fruit, he said in explanation : [1]

> " There is no pilgrim,
> However wisely he may hold his way,
> Who is not sometimes sad,
> Who has not those who wound his heart,
> And to whom it is not often necessary
> To play, and be solaced,
> And be soothed like a child
> With something comforting.
> Know that those playing
> There, in order to allay their sorrow,
> Have found beneath that tree
> An Apple, which great comfort gives
> To those that play with it, and they will play
> With it every time they have trouble."

The idea expressed here is obviously sacramental.

[1] The old French is delightful. For the sake of intelligibility I give a literal translation.

He goes on to explain that the seeds of the apple eaten by Adam were contaminated by his disobedience, and produced wild apple-trees capable of bearing only sour fruit, adding that God, the Gardener, determining to redeem this contaminated stock, grafted one of the trees in his orchard with a cutting from the root of Jesse.

"D'un greffe que il avoit cher
Qui fu pris sur la racine
De Jesse, qu'il trouva fine."

The Apple-tree which grew from this graft made on the root of Jesse, S. Anne, bore a beautiful flower and a perfect Apple; the former was the Virgin, who

"De ce pommier la fleur etoit
Qui par blancheur noif[1] surmontoit
Et estoit com basme odorant";

the latter, Christ,

"Quel dolce pomo, che per tanti rami
Cercando va la cura de' mortali,"[2]

whose guardian she was.

Then a mysterious scene is enacted before the pilgrim: Justice, a lady of awe-inspiring aspect, bearing a drawn sword, enters upon the scene, and demands that this Apple should be given to the barren tree, the fruit of which had been contaminated by the sin of Eve.

[1] Neige.
[2] Dante, "Purgatorio," xxvii. 115.

A dialogue follows, "Une Altercation piteuse entre l'Arbre vert, et l'Arbre sec," both of whom maintain their right to the Apple.

Finally, God intervenes.

He accedes to the demand of Justice: the Apple is given to the naked Tree of Knowledge, which immediately bursts into a profusion of flowers and fruit, a beautiful conceit in which Guillaume de Guilleville follows in the footsteps of Dante.[1]

Under the poetic figure of the flowering of the sapless tree after it had received its own again, both Mediaeval poets aimed at symbolising the mysterious rehabilitation of human nature through the sacrifice of a Divine and stainless being, by virtue of which it was freed from the accursed stain it had acquired, and enabled to evolve according to the true laws of its being.

Connected with this idea of the restitution of the Apple to the Tree of Knowledge is the phantastic legendary belief that the Cross was fashioned out of the actual wood of that Tree.[2]

The Apple therefore, a symbol which is to be found in countless Gothic cathedrals in Northern Europe, and in a vast number of Mediaeval and Renaissance altarpieces, is definitely explained in this poem, in which a Cistercian monk embalmed the beliefs current in his day and the

[1] Comp. "Purgatorio," xxxii.

[2] One of the best-known renderings of this legend is the cycle of frescoes by Piero della Francesca in Arezzo.

symbology in which they found expression, as representing the immaculate body born of the Virgin, consecrated by the indwelling presence of the Saviour of mankind; the body in which he deigned to dwell, to suffer, to die, and to rise again. In short, it stands for the complex of thought synthetised in the words: the Mystery of the Redemption through the Incarnation.

It is therefore placed in the hands of the Child in innumerable altarpieces representing the Madonna and Child. Its presence always strikes a tragic note, converting mere genre representations of glorified maternity into synthetic symbols of the fall of man, and of his redemption through the incarnation and passion of the Christ.

Bellini used it many times: (1) in the early Madonna and Child in the possession of Marchese Trivulzio; (2) in the Madonna and Child in the Brera[1]; (3) in the Madonna and Child at Bergamo[2]; (4) in the picture here; and (5) in the Madonna and Child of the National Gallery. It is, moreover, the central theme of the Allegory of the Uffizi.

It occurs in Jacopo Bellini's Madonna picture in the Accademia, Venice.[4]

It is not impossible that the castle in the background of Dr. Mond's picture may have been placed there with emblematic intention, that it stands for the "Turris Davidica,"[5]

[1] No. 216; see Plate B, No. 2.
[2] Morelli Bequest, No. 153.
[3] No. 280.
[4] No. 582.
[5] Song of Songs iv.

an emblem so generally connected with the Virgin that the epithet was placed among her titles in the later Litany of Loreto.

The date of the execution of this picture can only be determined approximately. It belongs to a type of which several examples exist, none of them, however, dated; it is only possible, therefore, to fix the general time-limits within which this group as a whole must be placed, and to recognise the interrelation of its parts.

It seems to have been executed at about the same time as the signed Madonna and Child bequeathed by Morelli to the Municipal Gallery of Bergamo, which there is reason to believe was painted during the last years of the fifteenth century.[1]

Bellini's art developed in the direction of poetic realism. This is strikingly illustrated by his landscapes. His earliest representation of the Madonna has a gold background[2]; the landscape background of his Crucifixion in the Museo Correr is conventional and unatmospheric; the landscape background of his S. Jerome in S. Giovanni Crisostomo, however, painted more than half a century later, is a consummate rendering of the rich and elusive poetry of sunset in wild mountain regions.

[1] See Lermolieff, "Kunstkritische Studien. Die Galerien Borghese und Doria Pamfili" (Leipzig, 1890), pp. 340 ff.

[2] Plate No. 2.

The saturated and mellow key in which Dr. Mond's picture is painted, the accomplished realism of the rendering of the nude body of the Child, so finely constructed, solid, and luminous, the refinement of his face, the character of the landscape background, the horn-coloured *rocca* rising against a light cloud-flecked sky lead me to class it with the Madonna in the Morelli Collection at Bergamo, and with the Allegory of the Uffizi.

I place it chronologically before the representation of the Madonna at Bergamo, because its landscape background is less developed; because the head of the Madonna is encircled by a nimbus, a hieratical accessory omitted in Morelli's picture; and because of other slight peculiarities, all of which show it to have been conceived less naturalistically than the other. The Allegory, to which it is close in style, is perhaps of still later date.

I attribute all three to the last decade of the Quattrocento.

GENTILE BELLINI

Born about 1427; *died* 1507

ENTHRONED VIRGIN AND CHILD. [Plate III.]

SIZE:

4 ft. $1\frac{3}{4}$ in. by 2 ft. $8\frac{1}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: warm; luminous; slightly veiled by repainting.
dress: crimson, with a border of pearls at the throat.
mantle: gold and crimson brocade, lined with green.
veil: white; semi-transparent.
crown: gold; set with pearls and large rubies.

CHILD:

flesh-tints: warm; veiled by repainting.

throne: pink breccia, inlaid with dark-coloured marbles; finials and cross-surmounted pomegranates: gold; first step: pink breccia; second step: tiled, light buff, dark red, and black.
oriental carpet: red; green; arabesques of light buff.
foreground: gold mosaic with narrow border of black, red, and buff.
landscape background: green; aerial blue.
sky: primrose on the horizon; deep turquoise blue at the zenith.
signed: OPVS · GENTILIS · BELLINI · VENETI · EQVITIS ·

SUBJECT:

The crowned Virgin, seen *en face*, richly robed, seated on a throne set within an arched marble niche flanked by screens inlaid with discs in the pseudo-classic taste of the Lombardi. Her pensive face, with features of regular and regal beauty, is turned to the right. With both hands she supports the nude Child who stands on her knees, his right hand raised to bless, in his left a pomegranate: symbol of the Passion. His eyes are fixed in contemplation. He foreknows. He foresees.

The Throne is decorated with pomegranates, surmounted by the Cross: symbols of the Passion.

COMMENTS

Dr. Mond's collection contains genuine examples of the work of both Giovanni and Gentile Bellini, a piece of good fortune which has fallen to the lot of three public galleries only: those of London, Milan, and Venice.

Different as is the work of these two brothers, it is the outcome doubtless of the same early training: both were educated in the workshop of their father Jacopo.

Gentile's last picture, the "Preaching of S. Mark in Alexandria," is a joint product; it was finished by Giovanni after Gentile's death.

The art-loving Isabella d'Este, Marchesa di Mantua, called by her contemporaries "the first Lady of the World," made energetic efforts to enrich her collection with

a representation of a secular subject by Giovanni Bellini. She wrote in 1501 to Vianello, her Venetian agent, begging him to secure such a picture for her; adding that she would leave the choice of the subject to the artist, (a most unusual circumstance with her), "pur ch' el dipinga qualche historia o fabula antiqua, aut di sua invenzione ne finge una che representi cosa antiqua et de bello significato."

Her attempts, however, were fruitless; why, she learned from another agent, Lorenzo of Pavia: "Lui non è omo," he said, "per fare istorie." Giovanni's art was lyric; it is his Madonnas that have gained him a place among the Immortals.

Not so, however, his brother Gentile, *the* historical painter *par excellence* of Venice, by whom representations of the Madonna are rare.

Vasari mentions none; Ridolfi two only: the one a half-length figure, and the other part of an ancona which he describes as being "in the Guild of the Mercers, beside (the church of) S. Giuliano: an altarpiece with the Virgin, S. Catherine, and S. Daniel in separate compartments."[1] There is reason to believe that this is the Madonna of the Mond Collection.

Boschini, writing later, describes this ancona with greater detail. The altarpiece "in the Guild of the Mercers, near the Church of S. Giuliano, is," he says, "divided into six compartments: in one is the Madonna seated on a

[1] "Le Maraviglie dell' arte," 1648, I. 44.

throne, with the Child; at the sides are S. Catherine and S. Daniel; above, Mary with the Angel of the Annunciation; and still higher, the Eternal Father: a work by Gentile Bellini." [1]

The same account is repeated by Zanetti, who adds: "It is in his best manner, and bears the name of the painter." [2]

The fact that he speaks appreciatively makes it likely that the picture he admired belonged to the ripest phase of the painter's art; for the art of the Quattrocento was not all to the taste of the picture-lovers of the end of the eighteenth century: they tolerated its latest manifestations only.

Francesco Sansovino speaks of it most unfavourably.[3] So also does Ludovico Dolce.[4] The latter, it is true, places the words of condemnation he prints in the mouth of that portent of the Renaissance civilisation, Pietro Aretino, who naturally was not attracted by an austere art, dedicated to the expression of religious ideals.

The following reasons, therefore, point to the identity of the picture here with the central panel of the ancona belonging to the Guild of the Mercers: the Mercers' picture represented the Enthroned Madonna and Child, so does the picture here; the Mercers' picture is signed, so is the picture here; the Mercers' picture was probably in Gentile's late manner, and so is the picture here.

[1] "Le Ricche Miniere," 1674. Sestiere di S. Marco, pp. 114 and 115.
[2] "Della Pittura Veneziana," 1771, p. 59.
[3] "Venezia Descritta," edited by Stringa, p. 325.
[4] "Dialogo della Pittura," 1557.

This altarpiece of the Mercers' Guild belonged to a common type; it reproduced a current pictorial synthesis of religious ideas connected with the ritual performed at the altar over which it hung. Its theological subject-matter was the mystery of the Incarnation of the Second Person of the Trinity.

In the central panel the Child, with the pomegranate, emblematic of the Passion, in his hands, stands on the knee of his enthroned Virgin Mother; in the picture above, brooded over by the Dove and overshadowed by the Father, she receives the Annunciation of the coming miraculous Incarnation. On either side of these embodiments of "Mysteries" stood saints: patron-saints of the Mercers probably.

Venice abounded in such dogmatic anconas, of which some still survive.

Foremost among these is the great Byzantine Pala of S. Marco, a pictorial *Credo*, more detailed and more mystic than the Nicene Confession. Gothic anconas, too, there are many—in S. Zaccaria, in S. Giovanni e Paolo, and elsewhere; and Renaissance altarpieces also, but of these, alas! many, like the Mercers' ancona, have been broken up, and their parts dispersed.

These three types of ancona, Byzantine, Gothic, and Renaissance, which mirror the psychology of three different civilisations, naturally differ from each other in character. Those of which the source is Eastern are cosmic in their

theology, hieratic and mystic in conception. The point of view embodied in the Gothic altarpieces is less wide; they reflect the culture of their day: precious, exquisite, and romantic, they speak in the accents of chivalry, of the troubadours and of the minnesingers.

Gentile Bellini's ancona may be taken as representative of the Renaissance outlook.

He restated the traditional formulae he inherited in terms of the Italian temperament. He was not concerned with the cosmic *aperçus* of Byzantine mysticism. The dainty and elusive grace of Gothic romanticism was foreign to him. He was in love with the solid, tangible qualities of earthly things; his delight in precious materials, in translucent marbles, in the gold and crimson of magnificent stuffs was sensuous; so also was his pleasure in beautiful women, and in the warm glowing colour of his Southern home.

He loved this beautiful world, and had an eye for *plein air* effects. It was joy enough for him to live in Venice, to notice the transparency and brilliancy of the water, the play of light and shade on broad brick surfaces, the movement of the air in the streets and among the quaint chimneys overhead, or to watch the reflected light, cast up from the waters as from a mirror, dancing and shimmering on the marble façades of its sumptuous palaces.

These are things he could not forget; and when he placed the Virgin here on her throne, he was conscious of the shadow she cast on its cool surface, chequered already

with shadows thrown from projecting pilasters and carved finials; he was aware of the air which fills the niche in which she sits. In all of which the master of Carpaccio, by *Wahlverwandtschaft*, if not by personal apprenticeship, is manifest.

Neither could he forget Constantinople. His taste was purified by the severe refinement of the mosaics of S. Sophia, and by the disciplined magnificence of the East, which gives an almost hieratic quality to its sumptuous carpets.

It is difficult to exaggerate the importance of the rôle played by Oriental textile fabrics in forming the colour sense of Venetian artists. The carpet at the Virgin's feet here, its red and green arabesqued with pale buff, seems to have dictated the colour-scheme of the picture.

To the East also, to the taste of decadent and orientalised but still Imperial Greece, must be attributed the splendid quality of the tessellated pavement here, and more especially of its classic border (red, black, and white), which is the outcome of a nobler architectonic sense than the throne itself.

It should be noted that this picture was originally rectangular; its effect is at present injured by the arched top of its frame. The hot heavy bass vibrations of the mass of crimson below, its quality artificially heightened by association with its complementary green, demand the coldly lucent treble counterpoise of a wide expanse of turquoise blue above.

Vasari states that when Gentile's sojourn in Constantinople came to an end, he was dismissed with honours by the Sultan Mohammed II.[1] For this reason it was believed until lately that the title Eques used by Bellini was bestowed on him by the Sultan. It is now known, however, that Gentile was knighted by the Emperor Frederic II. as early as 1469, ten years before his visit to Constantinople.

[1] Vasari, Vite III.: "Con onorati doni e dignità di cavaliere fu licenziato."

CIMA

Born about 1460; *died about* 1518

S. JAMES AND S. SEBASTIAN

Two wings of an altarpiece

S. JAMES. [Plate V.]

SIZE:

3 ft. 4 in. by 1 ft. $1\frac{3}{4}$ in.; panel.

COLOUR:

flesh-tints: warm golden brown; sunburnt.
hair and beard: brown, touched with grey.
dalmatica: vermilion, with pale orange high-lights; edged round the throat with gold embroidery.
pallium: brilliant gentian blue.
book: chased blue leather, with brass clasps; gold-edged leaves.
niche: cool sunny grey; the spandrels inlaid with green marble.

SUBJECT:

A middle-aged thoughtful man of the curly-haired, bearded type so often repeated by Cima. He stands in a grey arched niche surmounted by a *conca*; barefoot, his skin tanned a golden brown by exposure to sun and wind; in his right hand is a quill pen, in his left an old large closed book, of which the worn, blue-chased leather cover and worked brass corners are admirably rendered.

S. SEBASTIAN. [Plate IV.]

SIZE:

3 ft. $2\frac{1}{2}$ in. by 1 ft. $3\frac{1}{2}$ in. ; panel.

COLOUR:

flesh-tints : blond ; cool ; sunny.
hair : chestnut, with gleaming yellow high-lights.
loin-cloth : pale pink, very light in the high-lights.
niche : cool sunny grey ; the spandrels inlaid with pink breccia.

SUBJECT:

A blond curly-haired youth, nude but for a cloth tied loosely about his loins, standing, transpierced by arrows, in a grey niche surmounted by a *conca*.

COMMENTS

The severity and cool pallor of its architectural framework accentuate the warm beauty of this young nude body, so refined, so elastic, so vital ; and yet the body of a martyr, as is shown by the arrows by which it is transfixed. The idea of pain they embody is suggested, however, only to be put aside ; what is really expressed is the nothingness of physical pain. The fair face framed in golden curls, which recalls the faces of Socrates' brilliant young disciples in Raphael's "School of Athens," is not marred by suffering, but luminous with faith, radiant with the vision of things unseen. Death is swallowed up in Victory.

Characteristic of the art of Cima is the simple elegance of this figure, its rhythmic poise, the refined drawing of the limbs, the delicate strength of the torso, and the translucence of the *smalto* in which it is executed. All is finished, orderly, and—within its gamut of possibilities—perfect.

It is worth while to note the tenderness with which the fringe of the loin-cloth is executed; it is like the silken fringe which sometimes edges the petals about the heart of a flower.

These two panels, which were acquired at the Eastlake sale, and had been bought by Sir Charles Eastlake from Signor Schiavone in the Palazzo Foscari, Venice, are obviously parts of one and the same altarpiece, the reconstruction of which it would be pleasant to achieve.

The first step necessary to this desideratum is the identification of the saints represented. Doubt can only be entertained as to the personality of the draped figure holding the pen and book. While in the Eastlake Collection this panel was catalogued as representing a S. Luke; Waagen and Crowe and Cavalcaselle, however, call it a S. Mark. As no conclusive attribute is associated with it, both these names have the value only of hypotheses.

Its identification can only be based on its conformity to a recognised type. Does it conform to a recognised type? Does it reproduce the type given by tradition to S. Mark?

The type of S. Mark was early fixed in the city under his especial protection, to the inhabitants of which

a distinct mental image of the Saint to whom they all turned in moments of national or personal necessity or rejoicing, cannot fail to have been a psychological necessity.

Venetian artists doubtless instinctively visualised him in terms of the traditional type, much as we nowadays visualise a celebrity we have not seen, but with whose features we are familiar. They conceived him as of the type of the Giambono—*portrait*, I had almost said—in this collection, *i.e.* as a middle-aged man of swarthy complexion, with grizzled hair and short beard, his face wide rather than long, his eyes prominent and pensive. That Cima conceived him so is proved by the S. Mark of the great altarpiece of S. Maria dell' Orto, of which John the Baptist is the centre, whose appearance has no resemblance to the figure under discussion. The dress worn shows the personage represented to have been an Apostle; the pen and book he holds further characterise him as one of those Apostles whose writings form part of the New Testament.

To which of the traditional representations of this small class of writers does his appearance conform? To that of S. James undoubtedly. Cima has represented him as precisely of this type in his altarpiece of 1489, in the Museo Civico of Vicenza, in which the Apostle is pictured with just such a slender figure, small narrow face, and pointed beard; a book is in his hand, and an emblem, conclusive in character, which is lacking here: the pilgrim's staff.[1]

[1] Plate F, No. 1.

In the absence of this emblem the name of S. James can be associated with this figure hypothetically only; it has the merit of probability, however, whereas its identification with either S. Mark or S. Luke is baseless.

R. Burckhardt[1] and Dr. Ludwig have maintained that the two Saints in this collection originally flanked the Annunciation now in the Gallery of the Ermitage in S. Petersburg, and have attempted to reconstruct the original altarpiece on this basis.

This opinion is founded on a passage in Sansovino's "Venetia," in which the following statement occurs in the description of the Church of S. Maria dei Crocicchieri: "In the chapel belonging to the house of Zeno," so it runs, "is the altarpiece of the Annunciation, painted by Cima, with S. Mark and S. Sebastian on either side." Ridolfi repeats this statement in his "Maraviglie dell' Arte."[2]

Sixteen years later, however, the wings of this altarpiece were missing,[3] and twenty-six years later the centre-piece also, the Annunciation, was no longer *in situ*. In the edition of the "Ricche Miniere" published in 1674 Boschini says: "All the pictures have been removed from . . . the chapel called the Chapel of the Annunciation, and first the Altarpiece of the Annunciation by Cima da Conegliano. It has

[1] "Cima da Conegliano" (Leipzig, 1905), p. 31.
[2] Vol. I. p. 59, Venice, 1648.
[3] See "Le Ricche Miniere," edition 1664.

been taken away, and is no more to be seen;" adding: "ed era cosa preziosa" ("it was a precious thing").

The ancona, therefore, was broken up and its parts dispersed, towards the middle of the seventeenth century.

Dr. Ludwig believed that the central panel, the Annunciation, was then moved into the precincts of the Guild of Mercy (Scuola della Misericordia). It is known, however, that the Annunciation of the Ermitage came from the Guild of the Rosary (Scuola del Rosario).

But even were we to accept the hypothesis that the Saint of doubtful identity in this collection represents S. Mark, and were we further to accept the supposition that the Annunciation by Cima in S. Petersburg was painted for the Church of S. Maria dei Crocicchieri, we would still be unable to accept the assertion that the two panels once formed the wings of that Annunciation, because the dimensions of the panels virtually negative the hypothesis: for the panel in S. Petersburg is 4 ft. 8 in. high; the panels here only 3 ft. 4 in. high—that is to say, they are shorter by nearly one-third than the centre-piece they are supposed to have flanked. The silhouette of so singularly ill-proportioned an ancona would have been unique in the annals of the architectonic art of the Renaissance.[1]

Moreover, the character and proportion of the niches in which the Saints here stand are so inharmonious with

[1] Plate F, No. 2. This disproportion is considerably minimised in R. Burckhardt's reconstruction of this altarpiece (p. 31).

the steep and slender architecture of the background of the Annunciation, that it is impossible that an artist with so fine a sense of style and equilibrium as Cima should have grouped them together as an architectonic whole.

In the present state of knowledge nothing more can be affirmed than that the two panels in this collection were originally placed, not on either side of a central panel, but at the opposite extremes of the wings of a polyptychon; this is shown by the construction of the two niches and their *concas*, of which the side lines converge on a point lying behind and between them, in such a manner that they must have been separated from the central panel by other similar niches and *concas*. The architectonic background of the central panel probably consisted of a larger niche of like character, seen *en face*.

The prototype of such series of niches and *concas* is to be found in numberless late classic Christian sarcophagi; and also in purely architectonic decorations, such for instance as those inside the north-western archway of the façade of S. Mark's.

The earliest dated picture by Cima is the altarpiece of 1489 in the Museo Civico of Vicenza, to which allusion has already been made.[1] At the time of its execution he was thirty years of age. It is the work of a fully developed and accomplished artist who had doubtless already executed

[1] Plate F, No. 1.

other pictures of similar quality. It is followed by a long series of altarpieces and smaller pictures, covering a period of more than thirty years; all of these are executed in the same manner.

It is curious how little Cima's style and technique altered during the course of his long working life (he died when fifty-eight years of age); not only were his style and technique stable, but also his conception of the proportions of the human figure, and the psychology and type of the persons he represented.

Comparison of his various representations of S. Sebastian for instance—of the S. Sebastian here with the very similar S. Sebastian with a landscape setting belonging to Signor Noseda of Milan, and with the S. Sebastian of the great altarpiece of the Accademia in Venice—shows how difficult it is to say that one is either earlier or later than the other, or that one is more evolved than the other, *i.e.* the outcome of a surer hand or of a more refined or nobler taste.

R. Burckhardt states that his careful study of the work of Cima permits him to detect progress in his arrangement of figures, and in his sense of space-composition. He says that as time went on the architectural *mise-en-scène* of his figures became less and less important, and was gradually replaced by pure landscape, in which a noble feeling for space and light was united with great tenderness in the treatment of intricate details of foliage.

1

CIMA *pinx.*] [*Alinari phot.*

ALTARPIECE.
Vicenza Gallery.

2

CIMA *pinx.*] [*Hanfstaengl phot.* *Braun phot.*

ANNUNCIATION.
Hermitage Gallery, S. Petersburg.

If Dr. Burckhardt's opinion be correct, the execution of the Mond panels must be placed early in his career. In none of his many works are his figures more organically connected with their architectonic framework ; indeed they almost seem to have been conceived as statues, and to have been transformed by some strange metamorphosis into creatures of flesh and blood.

CATENA

First mentioned 1495 *; died* 1531

VIRGIN AND CHILD WITH SAINTS AND DONORS.

[Plate VI.]

SIZE:

2 ft. 7 in. by 4 ft. ½ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: cool; pale; luminous; ivory-like.
mantle: a deep sky-blue, the colour of lapis-lazuli in the shadows; lined with pale glistening copper-colour.
dress: a deep sunny crimson.
kerchief: a golden gleaming white.

CHILD:

flesh-tints: luminous; pale (over-cleaned).
hair: blond.

JOHN THE BAPTIST:

flesh-tints: brown (repainted).
hair: dark brown (repainted).
mantle: dark green.

FEMALE SAINT:

flesh-tints: pale, luminous, and delicately warm; ivory-like in texture and gloss.
hair: flaxen, with gleaming high-lights.
mantle: a deep cherry-colour.

DONOR ON LEFT:

flesh-tints: luminous and pale.
hair: chestnut.
tunic: black.

DONOR ON RIGHT:

flesh-tints: luminous and pale.
hair: red-gold.
tunic: black.

landscape: middle distance: brown; distance: grey-blue.
sky: pale, warm on the horizon, cold blue-grey above.
signed: VICENZIVS · CHA'ENA · P ·[1]

SUBJECT:

The seated Madonna with the Child upon her knees; on her right and left the Baptist and a female martyr; in the foreground two young men, seen only to the shoulders, but evidently kneeling. The Madonna lays an accepting hand on the head of the youth on the left, who is presented by John the Baptist.

Hilly landscape background (with a sunlit *rocca* in the middle distance), inlaid, brown against grey, upon a pale and luminous sky.

COMMENTS

The heads of the two youths in black, with the full blond *zazzera* in vogue at that date, are probably portraits of the young men of position—seemingly brothers—who ordered this picture, designed either to hang as an altarpiece in a private chapel, or to decorate a room.

[1] The inscription has been cut off the reproduction given here.

The head of the female martyr on the right, evidently the portrait of a lady, in all likelihood represents a member of the same family, a sister of the youths, probably, who wished to identify herself with some martyr for whom either she professed especial devotion, or whose name she bore: a practice common at the time, and which obtained in Italy for centuries.

The castle in the middle distance may be the home of the young people pictured; or it may be an important family stronghold which they thus placed under the especial protection of the Virgin, but it is more likely that it was intended to be understood as an emblem relating to the Virgin herself: the Turris Davidica, as in the Virgin with the Apple[1] in this collection.

Mr. George Cavendish Bentinck, from whom the picture was bought, told me that while in his possession he had it cleaned, and that the signature already quoted came to light during the process. It is not quite complete at present: the horizontal line above the I of Vicenzius which is the abbreviated form of "in" (Vincenzius), and the short horizontal stroke which makes the E of Catena also serve for T (thus: E), have been effaced.

Fortunately, although this picture has undoubtedly suffered at the hands of time and of the restorer, its most

[1] Plate II.

important parts are still almost intact; namely: the entire figure of the Madonna; the head of the female Saint; John the Baptist's luminous left hand; and the two heads of the donors (exception being made of the *zazzera* of the donor on the left, which is masked by a coat of old cracked oil-paint): these are good examples of that rare thing, first-rate uninjured Quattrocento tempera. Worthy of note are:

1. The rich luminous red of the Virgin's dress, where it falls in large folds about her knees.

2. The lapis-lazuli-blue of her mantle, particularly fine near the head of the donor on the right, where the original colour is unaltered.

3. The golden flesh-tints and hair of the donor on the right, whose head and profile would do honour to any of the great medallists of the Quattrocento, so pure is its silhouette, so tenacious its line.

4. The fine oval of the Virgin's face, and the tender finish of her rosy mouth.

5. The finely preserved delicately *craquelée* surface of the face of the female Saint.

6. The *zazzera* of the donor on the right, a fine example of the treatment of hair in Quattrocento tempera-painting.

The forms of the hands are characteristic, and repay study; noteworthy are the slender aristocratic fingers, the long thumbs with a tendency to curve backward, also the length of the hands.

The luminous body of the Child has unfortunately been

over-cleaned. In its present state it shows how conscientiously the Quattrocentisti "laid in" their nudes, how luminous was the under-painting they gradually vivified with glaze upon glaze of warm transparent colour, thus producing a surface of vitreous quality which was almost invulnerable to the attacks of time, but singularly susceptible to those of the restorer.

Ridolfi, the earliest as well as the most discriminating of Catena's commentators and biographers, analyses his genius in the following happy words: [1]

"The character of Catena's genius as a painter was noble, as his works show. In addition to this endowment he was the possessor of great wealth, which enabled him to paint at ease, and to gain distinction by the works he left behind him. He lived at the same time as Giorgione, whose glory he strove to emulate, and this by every means in his power; he was, however, unable to surpass him in *maestria*, although he used all diligence, and though his colour was good."

Ridolfi touches here on the salient points in Catena's life: his wealth, which made him independent of the public, and the influence of Giorgione, to whom he stood in vital spiritual relationship during the best-known phase of his

[1] "Maraviglie dell' Arte" (Venice, 1648), I. 64: "Ebbe il Catena un genio nobile nella pittura come lo dimestrano le opere sue, ed oltre la virtù fù posseditore di molte ricchezze: onde ebbe agio di commodamente dipingere, e rendersi chiaro con le opere lasciate. Egli visse ne' tempi di Giorgione, ed emulò con ogni potere la di lui gloria: ma non lo superò già nella maestria, benchè egli usasse ogni diligenza, e buon colorito nelle sue pitture."

artistic life; a circumstance drastically exemplified in the National Gallery, which contains one of his noblest works, the "Madonna and Child with a kneeling warrior,"[1] and another[2] actually attributed to Giorgione himself by some critics. Another picture from his hand was until recently attributed to his earlier master, Giovanni Bellini.[3]

The circumstance that he possessed ample private means gave him a certain freedom in his relation both to his public and himself. Being immune from external pressure he was able to evolve according to the promptings of his genius; hence the peculiar charm and personal quality of his work.

Catena's birthplace was Treviso. He seems to have come as a young man under the influence of Girolamo da Treviso.

Morelli believed that he worked during the last decades of the Quattrocento in Giovanni Bellini's workshop, in the Venice of which Giorgione had not yet found the magic formula. This belief is corroborated by the character of the picture by him in this collection, which is founded on a composition by Giovanni Bellini frequently repeated by his pupils and assistants; by Previtali[4] and by Cordegliaghi, for instance, who were probably working in his studio at this date—*i.e.* towards the end of the Quattrocento.

[1] No. 234.
[2] No. 1160, "The Adoration of the Magi."
[3] No. 694, "St. Jerome in his Study."
[4] No. 695, Previtali, National Gallery.

The picture here is representative of the earliest phase of his art. It must be of the same date as the altarpiece in the Accademia in Venice, in which the figure of the Child Christ here is reproduced, and in which the Baptist is drawn from the same model; also as two representations of the Madonna in the gallery of Buda-Pest, one of which is signed.

BISSOLO

First mentioned 1492; *died* 1554

MADONNA AND CHILD WITH TWO SAINTS. [Plate VII.]

SIZE:

2 ft. 6 in. by 3 ft. 10½ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: clear, warm, sunburnt.
hair: a warm chestnut.
cloth covering head: a brilliant sunny white.
dress: crimson, with pale rosy high-lights.
mantle: dark citron-green, lined with lilac-grey.

CHILD:

flesh-tints: blond; luminous; higher in tone than those of the Madonna.

S. PAUL:

flesh-tints: warm, bronzed.
hair and beard: chestnut.
dalmatica: olive-green.
pallium: crimson, with a tendency towards brick-red.
book: dark green cover, light leaves.
sword: blue-grey, with dark gold-brown hilt.

FEMALE SAINT:

flesh-tints: warm.
hair: red-gold, adorned with pearls.
chemisette: white.
dress: lemon-colour, with orange-coloured shadows; trimmed with pearls.
mantle: green.

curtain: dark olive-green.
sky: pale on the horizon, and suffused with mist; dark blue above, with small brilliant cumulus clouds.

COMMENTS

Francesco Bissolo was born in the second half of the fifteenth century, either in Treviso or Venice. He was Giovanni Bellini's assistant and pupil during the last phase of the great Venetian's career.

Peculiarities of type, pose, and grouping common to such late pictures by Bellini as the "Baptism" of S. Corona in Vicenza (1510), the Madonna of S. Francesco della Vigna (1507), the large altarpiece of S. Zaccaria (1505), and others, recur in Bissolo's work; also such external characteristics as the shapes of mountains and the forms of clouds.

At the beginning of the Cinquecento Giovanni Bellini reigned supreme in Venice; his work had thrown that of all other Venetian painters into the shade. His altarpiece of

1505, painted for S. Zaccaria, was hailed by his contemporaries as a masterpiece of unsurpassable quality.[1]

To Bissolo, who was probably an assistant in Bellini's workshop at the time, and may have played some humble rôle in its execution, it remained a model, a realised ideal, until the end of his life. Decades after his master's death he was still painting from its inspiration, even after Giorgione had lived through his brief span of life, and Titian's "Assunta" (1518) and the altarpiece painted for the Pesaro family had inaugurated a new era in art.

He has reproduced its central group here, the Child without any change, the Virgin with but slight variation. He repeated it again in the beautiful "Madonna and Child with S. Catherine and S. John the Evangelist" in the sacristy of the Redentore, a picture attributed to Giovanni Bellini, but certainly executed by Bissolo.[2]

Although Bissolo's work is very frequently put forward as that of his master, it is not difficult to distinguish the one from the other; for it is not only separated from that of Bellini by an abyss of quality, but is characterised by easily recognisable external peculiarities, morphological, temperamental, and colouristic, of which the most important are the following:

1. His hands are small in proportion to the height of his figures, whereas those of Bellini are large.

[1] Plate G, No. 1.

[2] Plate G, No. 2.

2. He has a pretty feeling for feminine finery, and delights to twist pearls and ribbons into the modishly dressed hair of his Saints, whereas such elegant trivialities are foreign to the grave and noble art of Bellini.

3. His colour is lighter, gayer, and blonder than that of Bellini.

The heads of the two subsidiary figures in this picture, of the Apostle and of the Martyr, are not idealised; they are portrait-like and individual. The head-dress of the Martyr is that worn by the Venetian ladies of the day. These are probably portraits of the donor and his wife. The name of the former was, in all likelihood, Paolo; it may be that he held the Apostle under whose protection he lived in especial veneration, and wished to give expression to his loyal adhesion to his teachings by bearing his emblems as a badge of fealty, much as a knight might bear the arms of his prince; indeed, he went further: he identified himself with his leader.

There is no clue to the identity of the martyr in whose personality the lady represented wished to sink her own, for she bears the generic emblem of the palm only; she was, however, doubtless her patroness in some peculiar and personal sense.

It was the fashion then for the devout of the day to have themselves introduced into altarpieces in the semblance of the Saint of their predilection, a fashion psychologically

2

Bissolo *pinx.*] [*Alinari phot.*

MADONNA AND CHILD WITH SAINTS.
Redentore, Venice.

1

Giov. Bellini *pinx.*] [*Alinari phot.*

ALTARPIECE.
S. Zaccaria, Venice.

3

Crivelli *pinx.*]

S. GEORGE.
Gardner Collection, Boston.

intelligible in itself, and very characteristic of the fervid Italian temperament.

Having thus adopted their leaders' merits, and robed themselves in their suffering and fortitude, having identified themselves with them in short, they felt themselves justified in approaching the supreme objects of their devotion, the Queen of Heaven and her Son, and in placing themselves as loyal subjects at the side of the throne; not as being worthy personally, but as trusting in the merits of their sponsors, whose emblems they bore as credentials.

CARLO CRIVELLI

First mentioned 1468; *last date known* 1493

S. PETER AND S. PAUL. [Plate 3.]

SIZE:

3 ft. by 1 ft. 6 in.; panel.

COLOUR:

S. PETER:

flesh-tints: bronzed.
hair and beard: white.
dalmatica: olive, with narrow gold border.
pallium: grey-rose, with pale high-lights; green lining.
nimbus: engraved and embossed on gold background.
book: scarlet, with brass bosses and clasp.

S. PAUL:

flesh-tints: bronzed.
hair and beard: grizzled.
dalmatica: pale plum, with narrow gold border.
pallium: scarlet, with a tendency towards crimson; green lining.
nimbus: engraved and embossed on gold background.
book: pale plum, with brass bosses and clasp.
sword: blue-grey, with light yellow hilt.

foreground: pink breccia.
background: gold.

SUBJECT:

The two Apostles, both turned towards the right, stand together on a pedestal of pink breccia.

S. Paul, characterised by his sword and book, gazes at a passage in an open book held by his companion, who points to it with a long forefinger, pondering it earnestly the while. An Apple lies at S. Peter's feet.

COMMENTS

The Apple at S. Peter's feet gives a clue to the subject occupying the thoughts of these two Apostles. It has been shown [1] that it stands for a complex of thought of which the mystery of the Incarnation is the central theme, that it synthetises the idea of the Fall and the Redemption of man through the birth of a Virgin-born Redeemer.

It may be that the passage they study is the prophecy in the book of Isaiah, so frequently associated with representations of the Virgin and Child: "Behold, a Virgin shall conceive, and bear a Son, and shall call his name Immanuel: God with us."

This Apple was doubtless also intended to be put into connection with the picture flanked by the panel in which it occurs: the Virgin and Child, a subject to which its presence gives dogmatic colouring.

Dr. Mond's panel is obviously the left wing, or part of the left wing, of an ancona.

Its pendant was the "S. George and the Dragon" [2] now

[1] Pages 88–92.

[2] Mr. McNeal Rushforth has established this fact in "Notable Pictures in American Collections." New York (in process of publication).

belonging to Mrs. Gardner of Boston;[1] these two panels were originally the wings of a representation of the Madonna and Child surmounted by a Pietà. Marchese Amico Ricci, writing in 1834, states that this altarpiece was then complete and *in situ* in the principal church of the little town of Porto di S. Fermo on the Adriatic.[2]

The modest little township of Porto di S. Fermo bears the additional name of Porto S. Giorgio. S. George was its Patron-saint. Hence his presence on this altarpiece.

During the fourteenth and fifteenth centuries S. Fermo and the surrounding countryside formed part of the States of the Church, the Patron-saints of which were the Princes of the Apostles, Peter and Paul, who frequently appear together, as such, on Papal coins, on the seals of Papal bulls, etc. Hence their presence here.

During the last decades of the Quattrocento the inhabitants of the Italian sea-ports on the Adriatic lived in constant fear of an attack from Turkish fleets. Under these circumstances it must have been consoling to the inhabitants of Porto S. Giorgio to reflect that their little town formed part of the States of Rome, and that they lived under the banner of the Princes of the Church.

In 1480, that is to say at about the time this picture was executed, Otranto, another small port on the Adriatic, was attacked by the Turks, overpowered and destroyed. Twenty-

[1] Plate G, No. 3.

[2] Amico Ricci, "Memorie della Marca di Ancona," 1834, p. 209.

Orrville pinx.t

Hal. Bryan, Clément & Cie

St. Paul and St. Peter

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

seven years earlier Constantinople had fallen into the hands of the infidels. The same fate befell Athens some years later.

In view of these disasters Pius II. (Aeneas Piccolomini) called on the nations of Europe to arm themselves against the common enemy and to proclaim a crusade against the infidels threatening Christian civilisation. He published a bull to this effect in 1463, and shortly afterwards journeyed to Ancona, in order to guide and spiritualise the enterprise. His death, however, put an end to these plans. The crusade was abandoned, but danger of Turkish attacks continued.

This phase in the history of a little sea-port on the Adriatic was mirrored in the ancona of Porto S. Giorgio. Its purely religious life was synthetised in the central panels: its faith in the efficacy of the sacrifice of the God-Man. The terrors of its earthly life, however, were the inspiration of the subjects decorating the subsidiary pieces.

The intrepid figure of S. George, reining in his rearing steed as he rises in his stirrups to give the *coup de grâce* to the dragon, the ancient enemy of mankind, must have been a pleasant sight to people living in fear of seeing the white sails of vessels floating the Crescent as their ensign alarmingly near to their harbour gates.

And even more reassuring must have been the figures of Peter and Paul, the power lying behind whom was more tangible, for were they not representative of the political and spiritual suzerain of the inhabitants of Porto S. Giorgio;

the Church of Rome, great among the great political powers of the day?

Thus the choice of these seemingly incongruous compositions—Dr. Mond's panel on which S. Peter and S. Paul are represented, and Mrs. Gardner's "S. Giorgio" at Boston—is explained; singularly ill adapted as they are artistically to figure as pendants the one to the other, their juxtaposition is justified historically, and morally, if not aesthetically. They were born, not so much of the taste, as of the peculiar circumstances of the little sea-port S. Fermo, twenty years before the close of the fifteenth century.

Both panels formed part of the Leyland Collection until its dispersion in 1892, when the panel on which the two Apostles are represented was acquired by Dr. Mond.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

PALMA

Born about 1480; *died* 1528

PORTRAIT OF A LADY. [Plate VIII.]

SIZE:

2 ft. $6\frac{1}{2}$ in. by 2 ft. $\frac{3}{4}$ in.; panel.

COLOUR:

flesh-tints: golden blond, cool, but glowing and luminous.

hair: a golden brown, like that of ripe corn, with blond, sparkling, silken high-lights.

chemise: white, gleaming, cold, fastened at the breast by a bright sapphire-blue ribbon.

mantle: grass-green.

bracelet: red-gold.

leaves and flowers: yellow and brown (the yellow and brown of wall-flowers), blue, and green.

background: black.

SUBJECT:

A young woman of the blond voluptuous type so admired in Venice at the beginning of the Cinquecento; much *décolletée*; her white chemise unfastened and slipping off her shoulders. In her right hand a bunch of spring flowers.

COMMENTS

This picture by Palma is similar in composition to the well-known Flora by Titian in the Uffizi[1]; indeed so close

[1] Plate H, No. 1.

and intimate is the similarity that it cannot be attributed to accident: one of these two painters must have been familiar with the work of the other. It is difficult, however, to say which of them led the way.

Is it possible to determine the date of the picture here?

Palma died in 1528, after years of illness, during which he seems to have struggled to keep at his post, commencing much, but achieving little. At his death more than forty uncompleted pictures were found in his studio; these were finished by his pupils, and passed into the market under his name: a circumstance not to the advantage of his posthumous fame.

For this reason it is unwise to give a later date than 1525 to a picture entirely by his hand.

If this portrait be compared with others certainly representative of the latest phase of Palma's art, with his "Venus" [1] for instance, or his "Jacob and Rachel," [2] both in the Dresden Gallery, and both executed in the broad blond manner in which he painted towards the end of his life (1520–1525), it will be evident that it is earlier than they; that is to say, nearer the Quattrocento, both in taste and technique.

The beautiful series of portraits now preserved in the Gallery of Vienna is representative of Palma's work during the previous decade, *i.e.* from 1510 to 1520. It is with

[1] No. 190.
[2] No. 192.

1

TITIAN *pinx.*] [*Braun phot.*

FLORA.
Uffizi Gallery, Florence.

2

TITIAN *pinx.*] [*Braun phot.*

MADONNA AND CHILD WITH S. JOHN AND S. CATHERINE.
National Gallery, London.

these that Dr. Mond's panel is allied. They are of approximately the same date as Titian's "Flora"; more cannot be safely asserted.

Obviously either Titian borrowed the scheme of this composition from Palma, or *vice versa*. In answer to the crucial question, which was the donor? it can only be replied that, in the absence of conclusive evidence to the contrary, the balance of probability naturally inclines towards the greater man; it would be unwise, however, to shut one's eyes to the fact that it is not impossible that the happy inspiration may have come to the inferior artist.

No signed or dated pictures by Palma exist. The current conception of his evolution is therefore almost exclusively founded on the internal evidence of his work itself.

Crowe and Cavalcaselle have suggested that Titian, as a young man, founded his style on that of Palma. They make no reference to this picture, which it may therefore be concluded was unknown to them, for standing as close as it does to Titian's "Flora," it could easily have been so handled as to give colour to their hypothesis.

Claude Phillips treats the subject of the mutual relation of these two painters very judiciously in his publication "The Earlier Works of Titian."[1]

"In Crowe and Cavalcaselle's 'Life and Times of Titian,'" he writes, "a revolutionary theory, foreshadowed

[1] 1897, p. 18.

in their 'Painting in Northern Italy,' was for the first time deliberately put forward, and elaborately sustained. They sought to convince the student, as they had convinced themselves, that Palma, issuing from Giovanni Bellini and Giorgione, strongly influenced and shaped the art of his contemporary, Titian, instead of having been influenced by him, as the relative position and age of the two artists would have induced the student to believe. There can be small doubt that the peculiar theory of the indefatigable critics to whom the history of Italian art owes so much, will, little by little, be allowed to die a natural death, if it be not, indeed, already defunct. More and more will the view so forcibly stated by Giovanni Morelli recommend itself, viz. that Palma, in many of those elements of his art which are most distinctively Palmesque, leans upon the master of Cadore. The Bergamesque painter was not indeed a personality in art sufficiently strong and individual to dominate a Titian, or to leave upon his style and methods profound and enduring traces. This exquisite artist [Palma], though by no means an inventive genius, did on the other hand permanently shape the style of Cariani and of the two elder Bonifazii, and maybe imparted something of his voluptuous charm in the rendering of female loveliness to Paris Bordone, though the latter must in the main be looked upon as the artistic offspring of Titian." I entirely subscribe to these opinions.

Morelli has shown that Palma was not only influenced by Titian, but by Lotto also. He has proved that Palma

and Lotto were in personal relation with each other at this date—*i.e.* the second decade of the Cinquecento—and that it was Lotto who modified Palma's art, and not Palma who shaped Lotto's, as has been asserted.[1]

Lotto's refining influence is very perceptible here; our consciousness of this is accentuated by the presence of certain material accessories of strikingly Lottesque character, such, for instance, as the little piece of narrow sapphire-blue ribbon, designed to fasten the chemise, which is quite in Lotto's taste.

We have seen that this mode of representing a lovely woman, a mode of which Titian's Flora is the type *par excellence*, is a pictorial invention dating from the first decades of the Cinquecento.

The character of these pictures has been disputed. Are the women represented ideals of female beauty created by the artist? or are they portraits of actually existing beauties? If portraits, are they portraits of gentlewomen, or of the courtesans who played so large a rôle in the life of Venice? These are points on which opinions differ.

The ideal of beauty embodied is that in vogue in Venice at the beginning of the Cinquecento; it is to be met with in the works of Titian, Palma, Lotto, Bonifazio, Paris Bordone, and others. What is pictured is a young blond woman of the opulent voluptuous type always beloved in

[1] "Die Galerien zu München und Dresden," pp. 59, 60.

Venice, a woman with fair carefully tended silken hair sweeping about pearly shoulders, the soft warmth of which is accentuated by the cold whiteness of the chemise which has fallen away from them, like the discarded sheath of an opening flower.

A picture of this type in the Berlin Gallery is described in the official catalogue as "a half-length *portrait* of a young woman"; the somewhat contradictory comment, however, being added: "One of those *ideal* representations of female beauty of which Palma painted so many."

Are these pictures "ideal representations of female beauty"? or are they portraits? I find it impossible to doubt that these carefully individualised heads are portraits. If it be granted that they are portraits, the question as to what type of woman is represented still remains to be answered.

This answer has usually run: "A courtesan"; the theory being that portraits of such well-known women were ordered by their admirers, who were sometimes even pictured with them.[1] This may have been the case sometimes.

If, however, this judgment be founded on the prodigality with which the lady displays her charms, it is an anachronism: this prodigality witnesses to nothing more than the healthy delight of a Latin people in feminine beauty.

Palma's portraits may sometimes represent courtesans,

[1] Compare the so-called "Laura Dianti," by Titian, in the Salon Carré of the Louvre, and similar pictures by Paris Bordone in the Brera, at Hampton Court, and elsewhere.

but there is no reason why they should not as frequently represent great ladies whose husbands were proud of their beauty.

These portraits were not painted for public exhibition, but to be hung in private apartments.

Is not the nude Venus of the Uffizi a portrait of the lovely and virtuous Eleonora Gonzaga, Duchess of Urbino, painted for her husband the Duke? Is not the "Mädchen in Pelz," in the Imperial Gallery at Vienna, a portrait as a girl of the same lovely daughter of the immaculate Isabella d'Este? Are there no reputable women among the beauties of the era of Charles II. who were immortalised by Sir Peter Lely in costumes which would strain the reputation of any woman of fashion of the present day? What does Canova's portrait-statue of Pauline Bonaparte reveal of the character of his sitter except that the lovely Princess Borghese appreciated her own beautiful figure?

This is a matter in which every epoch has its own standard of taste; and not only every epoch, but every country, the conventions of the East differing from those of the West. It is one in which the Italian of the Cinquecento was exceedingly simple: he delighted in the beauty of beautiful women, and saw no reason why he should conceal his pleasure in it even if the beautiful woman in question were his wife.

It is true that instead of the emblem of the Patron-saint, the palm, or the instrument of torture, with which some

painters furnished their sitters, Palma associated those of a Venus or a Flora with the beauties he portrayed: these mythological accessories were probably designed, however, to do nothing more than point a compliment,[1] or give a flavour of erudite gallantry to the portrait.

A copy of the picture under discussion in Dr. Mond's collection hangs in that of the Duke of Northumberland in Sion House; it is labelled: "Sir Peter Lely, after Titian" (*sic*), a statement which not only sheds a light on a phase of Sir Peter's artistic education, but makes it probable that Dr. Mond's splendid Palma, which is second to none in England, was in Charles II.'s possession when Sir Peter saw and copied it, and warrants the hypothesis that it was in that of Charles I. also; for it is hardly likely to have entered England during the reign of puritanism, in which case it must have formed part of the incomparable royal collection, the greater part of which was dispersed during the Commonwealth.

Dr. Mond's picture was bought from Dr. Becci in Florence, who had acquired it some time before in England, and was firmly convinced that it was by Leonardo da Vinci! It had previously belonged to a Mr. Dellafield.

[1] Zaninello in thanking Isabella d'Este for having given him her portrait and that of her son, says how fortunate he is to be able to have both Venus and Cupid in his rooms.

TITIAN

Born 1477; *died* 1576

MADONNA AND CHILD. [Plate IX.]

SIZE:

2 ft. 5 in. by 2 ft. ½ in.; canvas.

COLOUR:

MADONNA:

flesh-tints: golden; warm.
hair: red-brown; dark; warm.
dress: pale, mellow, golden grey, with warm, heavy shadows; a touch of grey-blue in the ribbon crossing the naked breast.
kerchief on the head: golden chestnut, with crimson fringe.
cloth in Madonna's hand: white.

CHILD:

flesh-tints: luminous and very warm; touches of crimson on the face.
hair: auburn.

curtain: brown.
background: a warm black.

SUBJECT:

The Madonna—sitting, seen to the knees, turned slightly to the left—holds the nude Child to her breast; he is seated on her lap, and is seen from behind.

COMMENTS

It is impossible to evoke in words even the most shadowy image of this, one of the supreme pictures of the world.

A few words of comment are perhaps, however, desirable.

Colour, even in the best paintings of the Quattrocento, is something of an afterthought. It is generally only too obvious that the picture was first conceived as a drawing. We know that its next phase was a luminous monochrome, which was gradually vivified by wash after wash of transparent glaze; the result being a substance of most satisfying beauty, in which the translucence and colour of the gem alternates with the opalescent enamel of the pearl.

But this technique was a slow one; and though little by little the artist succeeded in evoking a sumptuous and not untender image of his thought, yet, notwithstanding its beauty, this slowness makes itself felt: we are conscious of a certain chill; something intimate and vital has evaporated.

If we compare Quattrocento drawings, those of Jacopo Bellini, for instance, or of Stefano da Zevio, so nervous and spontaneous, so curiously modern, with finished pictures by the same artists, we feel how much has been lost in the process of realisation in colour. The beautiful material is interposed like a sheet of crystal between the artist's soul and ours; we do not feel all its pulsations.

A more sensitive technique was needed, one more vibrant to the artist's personality.

After centuries of delightful but laborious quest it was given to a few chosen souls to discover, not only this technique of nobler possibilities, but a mode of seeing which penetrated closer to the heart of things than did the more naïve eyesight of an earlier day. To Titian freedom of execution and the power to see tone came at the end of a long life of work; to Velasquez it seems to have come early, as a sort of intuition.[1]

Titian's training was a long one. Bred in the austere tradition of tempera-painting in the dignified Venice of the Bellinis, he witnessed the rise and perfecting of a new technical method, somewhat resembling that of modern oil-painting, in which Venice, awakened by Giorgione to the consciousness of her own romantic sensibility to the joys of life, gradually learned to express herself. He saw Venetian art enriched by a cognate yet foreign stream of taste: the Veronese, in which gaiety of local colour reached its climax, together with the skilled reproduction of the splendour of rich material, of silks and velvets, of cool translucent marbles, and of the firm blond flesh of women.

All the while his own achievement was not only at the height of his time, but moulded it. Nevertheless he worked unremittingly; and finally to this man of genius whose unimpaired faculties were rich with the experience of threescore years and ten was revealed that something more, which makes the work of his ripe autumn—his harvest-time—supreme.

[1] A long but somewhat intermittent line of descent connects the Impressionists of to-day with these their ancestors.

He divined the secret of a subtile beauty of colour which is more satisfying than any local colour, be it ever so lovely. He learned the significance of tone, of value, and of a sustained key. He learned to see objects, not with the draughtsman's eye, as things enclosed by contours, but with that of the painter, as shaped and coloured masses submerged in air and light. He learned to conceive form in terms of colour and movement.

And, finally, he learned to embody the vision gained through this new and exquisite mode of seeing in a technique so slight and free, that it seemed almost to have outsoared the trammels of matter. By a miracle of art, with a little crumbling paint through which the warp and woof of the canvas ever shows, he was able to create a quintessence of the material in its solidity, as well as in its elusive and mysterious poetry.

Morelli writes of the "Crowning with Thorns" of the Munich Gallery: "Surely no master ever wielded the brush with greater certainty and mastery than did the nonagenarian Titian! When he executed this painting he had reduced his palette to white, black, red, and orange-yellow—colours to which the earliest classic masters limited themselves."

These words apply equally to the picture before us. It may almost be said to be executed in a warm monochrome. But how richly coloured it is! How alive! How tremulous its surface with the subtilest vibrations of colour!

How vigorous and vital is the splendid golden body of the child on its warm and tender background of mellow grey; how fine the crimson of its shadowed cheek repeating the neighbouring crimson of the kerchief-fringe on its mother's shoulder, and the deep red-brown of the sturdy little round head echoing the quieter chestnut of the same kerchief! How refreshing to eyes cloyed with warm colour is the touch—a mere suggestion—of cool grey-blue in the ribbon crossing the mother's breast! But, above all, how lovely, how infinitely tender, the pensive, shadowed oval of the mother's face bent over her child!

How simple are the means by which this miracle of beauty is realised, and yet they are the outcome of the lifelong labours of a long-lived man of genius, the greatest painter of the Italian Renaissance! How simple the subject, how regal the work of art!

The glamour, the irresistible charm of this embodiment of exquisite motherhood—unrivalled in the annals of art for sheer mastery of paint, and of the subtileties of colour and tonality—is due to the art of Titian. Something of its nobility, however, must be ascribed to the structure, the composition, as such, of the picture; and that is based on an art far older than that of Titian's Venice: the classic art of Byzantium.

Titian has here embodied a lesson learned on his knees from ancient anconas gleaming above the altars of old Venetian churches. He has remembered that the dignity

of Byzantine figure-composition is due to quietness of contour, to purity and melodious unity of silhouette.

Not only is he careful here not to impinge on the fluid and elusive contour of the pyramidal group he has built up in light and warmth on mysterious darkness, but he has insisted firmly on the austere lines of the geometrical figure underlying it, straightening the Child's back in order to force the eye to travel up it to the apex of the pyramid: the mother's pensive face.

Within these structural confines, however, he allows himself absolute freedom, filling the space thus ideally enclosed with a rich mosaic of tender colour and of interwoven forms, forms which are embodiments of movement.

Surely it is this sensitiveness to the architectonic laws underlying and governing composition which gives this picture its dignity, and lifts it out of the region of domestic genre into the magic world where poets dwell.

To the same group, that of Titian's ripest work, belong the "Shepherd and Nymph" at Vienna; the "Crowning with Thorns" at Munich; the "Annunciation" in the Church of S. Salvatore, on which the master has placed the emphatic signature "Titianus · fecit · fecit · fecit"; and the "Pietà," finished by Bassano after the master had died, not of the weight of his many years, but of the plague; for it seemed that only by a direct blow could perverse fate put an end to a vitality which time mellowed but could not weaken. The

subject-matter of this "Pietà," the last work on which he was engaged, is almost prophetic: the dead body of the Hero, and two women, one with outstretched arms, frantic with grief, the other still, with the stillness of despair.

Common to all of these pictures are their delicate tonality, and the economy of the means by which a potent impression of warm, vibrating, elusive colour is produced. They are characterised also by freedom, spontaneity, and tenderness of execution.

Mr. Claude Phillips has written so admirably and sympathetically on this phase of Titian's art that I feel I would wrong my readers were I not to quote the following passage:[1]

"In the four pieces now to be shortly described, the very latest and most impressionistic form of Titian's method as a painter is to be observed; all of them are in the highest degree characteristic of this ultimate phase. In the beautiful Madonna and Child the hand, though it no longer works with all the trenchant vigour of earlier times, produces a magical effect by means of unerring science and a certainty of touch justifying such economy of mere labour as is by the system of execution suggested to the eye. And then this pathetic motive, the simple realism, the unconventional treatment of which are spiritualised by infinite tenderness, is a new thing in Venetian, nay in Italian art."

[1] "Later Works of Titian," 1898, pp. 103 f., with a reproduction of the Madonna and Child in the Mond Collection.

"Precisely similar in execution, and equally restrained in the scheme of colour adopted, is the Christ crowned with Thorns of the Alte Pinacothek at Munich. . . . It is nothing short of startling at the very end of Titian's life-career to meet with a work, which, expressed in this masterly late technique of his, vies in freshness of inspiration with the finest of his early *poésies*. This is the Nymph and Shepherd of the Imperial Gallery at Vienna, a picture which the world had forgotten, until it was added, or rather restored, to the State collection on its transference from the Belvedere to the gorgeous palace which it now occupies.[1] . . . And now we come to the Pietà which so nobly and appropriately closes a career unexampled for duration and sustained achievement."

In my opinion the "Ecce Homo" of the Gallery of the Ermitage in S. Petersburg[2] is of the same quality, and shares the stylistic peculiarities of the Madonna and Child of the Mond Collection, and of the other pictures which Mr. Claude Phillips has selected with so much judgment as characteristic of the last and impressionistic phase of the great Venetian's art.

Another distinguished connoisseur, Mr. Bernard Berenson, speaks of this Madonna and Child as "a thoroughly characteristic work of Titian's greatest, although latest period."[3]

[1] No. 186 of the Catalogue of 1895.
[2] No. 94, Room VIII.
[3] "The Study and Criticism of Italian Art" (London, 1901), p. 90.

TINTORETTO

1512–1594

VENETIAN GUNBOATS

SIZE:

1 ft. $2\frac{1}{2}$ in. by 6 ft. ; panel.

COLOUR:

sea : grey-green.
sky : stormy, with grey floating cloud wrack.
the prevailing note of the boats : crimson.

SUBJECT:

Sea-piece, with Venetian gunboats in action in the foreground.

COMMENTS

In the foreground is a long fifty-oared boat with mast and boom, a boat therefore which could be propelled by both sails and oars. The prow is elongated into a long pointed ram (*sperone*) of iron, behind which is a row of sheltered cannon, one of which emits fire and smoke. The high stern is carved and gilt, and enclosed by an arched shelter, in front of which is a flag-staff, and a also raised place on which the commander stands to issue orders. Over the helm rises a second staff, supporting a richly worked brass

lantern. Armed warriors seen almost to their feet walk about the deck. The heads only of the galley-slaves at the oars are visible. On the flag is a coat-of-arms: two groups of three stars, one on a blue, the other on a white background.

Fifteen similar gunboats are drawn up in the proximity of the larger vessel.

Venetian School

Portrait of a Lady and her Son

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON.

AFTER TITIAN

PORTRAIT OF A LADY AND HER SON. [Plate 4.]

(TRADITIONALLY CALLED ISABELLA D'ESTE AND HER SON FEDERICO, AFTERWARDS MARQUIS OF MANTUA)

SIZE:

3 ft. 4½ in. by 2 ft. 9 in.; canvas.

COLOUR:

LADY:

flesh-tints: warm, luminous.
dress: dark green, embroidered with gold and slashed with white; white embroidered chemisette.
head-dress: chestnut-brown, interwoven with gold thread.
jewels: chains of pearls set in worked gold.

BOY:

flesh-tints: blond; blue eyes.
hair: light brown.
coat: a pink plum-colour, shot with blue; slashed sleeve showing white lining.
tunic: blue.

background: dark brown.

SUBJECT:

Half-length portrait of a richly dressed lady of position and her little son. Architectural background.

COMMENTS

Copies of this celebrated representation of a young mother and son are scattered widespread over Europe. One of the most remarkable of these is the example preserved in the Gallery of the Ermitage, in S. Petersburg,[1] which, except that it is somewhat smaller,[2] corresponds closely with the picture under discussion in this collection.

Crowe and Cavalcaselle consider that it has a greater claim to originality than any of the other versions of the same subject, and accept it as a genuine though injured work by Titian himself. Waagen, on the other hand, adjudges it to Paris Bordone, and this, the earlier opinion, is embodied in the official catalogue of the collection.

Personally, I am convinced that the S. Petersburg portrait is the work of some unknown and unimportant early copyist, and is of interest chiefly because it embalms the memory of a lost original by a great Venetian master.

Crowe and Cavalcaselle refer to other replicas now in the galleries of Prague, Vienna, and Vicenza, and also in private collections in Verona and Padua, but make no claim of completeness for this list. Evidently they were unaware of the existence of the copy now in this collection, and formerly in that of Lord Berwick. It is, however, certainly the best of the many reproductions which I have had the opportunity of seeing and studying, and is, in my opinion, far closer to the

[1] No. 111.

[2] It measures 3 ft. 2 in. high and 2 ft. 6¾ in. wide.

lost original both in execution and preservation than is the example in S. Petersburg.

Traditionally connected with it are the names of Isabella d'Este and her son. Isabella, the daughter of Duke Ercole of Ferrara and Eleonora of Aragon, was born in 1474. She married Francesco Giovanni Gonzaga, Marquis of Mantua, in 1490. Her eldest son was born ten years later, in 1500, and succeeded his father in 1518.

The little boy in the picture seems to be about five or six years of age, and his mother about thirty. The relative ages of the mother and child are not incompatible therefore with the tradition referred to. If this at present somewhat legendary identification could be proved to be correct, it would follow that the original portrait, of which the version here is an echo, was painted in about 1506. This date, however, is quite incompatible with the style of the picture, and with the character of the costumes.

Portraits of this type do not occur before the second or third decade of the Cinquecento. The dress worn by the Marchesa, which is repeated without alteration in all the copies extant, is not in the fashion of the early years of the Cinquecento, but occurs in portraits painted in 1530, and even as late as the middle of the century. Isabella, however, died in 1539, at the age of sixty-five, and her son, Federico II., then thirty-nine years of age, in the following year.

These facts, however, which at first sight seem to bear

conclusive evidence against the traditional connection of the name of Isabella with this portrait, do not do so necessarily, for there is evidence showing that it was not painted from life, but was a variation composed by Titian on an earlier theme: *i.e.* a picture painted by another master early in the Cinquecento.

Clearly it is a priori likely that a picture of which so many copies were made was celebrated; and that its celebrity was due to the high position of the personages represented, and to the fame of the artist by whom they were painted. That this artist was Titian is proclaimed by the large simplicity, dignity, and intimacy of the portraiture, and by the character of the drawing, of the colour, and of the general composition.

It is known that in 1534 Titian was commissioned by Isabella to paint her portrait, not however from life, but from a much earlier portrait, which she lent him, not to copy, but as a record of her features, and as an aid to the accomplishment of the difficult task she had entrusted to him, which was nothing less than the creation of a pictorial synthesis of her appearance and character at a time which considerably antedated that at which the order was given.

The question now arises, are the features of the lady in the portrait of the Mond Gallery, and in other well-known copies, sufficiently like those of Isabella d'Este to make it possible that Titian had her in mind when he painted the lost original of this group of copies?

It was in the nature of things that Isabella, one of the most distinguished women of her day, should have been pictured many times during her life-time. There is no lack of either iconographic material on which to form a conception of her appearance, or of documentary accounts of the circumstances under which her portraits were painted.

It must not be forgotten that the ideal of portraiture which obtained in the sixteenth century was not that which tends to obtain to-day: what was then asked of the portraitist was not so much an accurate reproduction of a given aspect of the features of the sitter, such as is now mechanically produced by photography, as a characterisation of a personality; sometimes, if the personage represented had played a historic rôle, that characterisation was made from a very definite special point of view.

Both Dürer and Holbein, for instance, made portraits of Erasmus of Rotterdam; they differed, however, in their conception of his rôle and character, and therefore also in their presentments of his personality; nevertheless both portraits were accepted and justified by contemporaries, and rightly so.

Still greater is the difference in the outward appearance of the portraits of Bartolommeo Colleoni, the one on his tomb in the Church of S. Maria Maggiore in Bergamo, and the other the celebrated equestrian statue by Verocchio in the Campo S. Giovanni e Paolo in Venice; in the former the

artist had the man, the human being, in mind, but in the latter he strove to embody his conception of the ideal *Condottiere*, a leader whose iron will was able to dominate the fierce elemental passions of other men, and bend them to his own purposes. This idea it was which inspired the indomitable arrogance and ferocity, not only of the general conception of the equestrian figure, but of the actual lines of the face.

In like manner, portraits of Isabella which are undoubtedly authentic differ from each other, not only in interpretation of character, but in presentment of feature.

This great lady and patroness of the arts was very frequently portrayed, and that by the first artists of her day, as has been said. This was an inevitable result of her position and character; for she was the central figure of a large circle of princely relatives, warm friends, admirers, and dependants, to all of whom her portrait was a gift ardently to be desired, and one also for which many had a right to ask.

A large interchange of letters was made between the Marchesa, her friends, her agents, and the artists she employed, much of which has been preserved, and illuminates the everyday life of the persons concerned, and the circumstances under which works of art at that time were sometimes produced.

Titian visited Mantua for the first time in 1519. He

went there, with Dosso Dossi[1] as a companion, in the absence of the Court, in order to see the art-treasures collected by the Gonzagas.

He paid a second visit to Mantua four years later. This time he came alone, and brought a letter of introduction from Giambattista Malatesta to the Marquis, who, although he had no personal acquaintance with the artist, seems to have expressed a wish to employ his talents on the adornment of his Mantuan palace; possibly this idea had been suggested by his mother, or he may have been spurred to emulation by the sight of the masterpieces with which Titian was in process of enriching the palace of Isabella's brother, the Duke of Ferrara.[2] This letter of introduction ran as follows:

"The bearer of this note is Messer Ticiano, who is as distinguished as a painter as he is modest and charming as a man. When he heard that you had deigned to bid me seek for him, he left several important works unfinished in order to kiss your Highness's hand. I will say no more in his praise."[3]

This visit was a short one: it seems to have lasted a few days only. In the following year he sent the Marquis a

[1] Born in about 1479.

[2] Titian's "Bacchus and Ariadne" (National Gallery), his "Worship of Venus," his "Bacchanal" (Madrid), his "Laura Dianti" and his "Deposition" (now in the Salon Carré of the Louvre), and many other masterpieces were painted for the Duke of Ferrara.

[3] "Il latore presente è Mre Ticiano, excellentissimo nell'arte sua et anche modesto, et gentile persona in ogni cosa; qual ha postposta molte sue opere di momento per venir a basciar la mano a V.E. secondo che lei s'è degnata farlo ricercare per me; unde non mi pare altrimenti raccomandarlo a quella."

portrait from Venice; it is not known of whom. It may have pictured Federico himself, or his mother Isabella, or some other person.[1]

It is known that he painted a portrait of the Duke some years later, but this has either perished, or is hanging unrecognised in some unsuspected place.

When Isabella ordered her portrait from Titian in 1534 she was sixty years of age. She does not seem to have liked sitting to her portraitists even when she was a young woman; as she grew older she almost gave up this practice; and though she still ordered so-called "portraits," she generally seems to have preferred to have them painted from the inspiration of earlier likenesses taken in the heyday of her youth.

Titian did not visit Mantua when the ducal party were in residence until 1523, when Isabella was already in her fiftieth year; it is unlikely therefore that he had any personal knowledge of her appearance as a young woman.

He was not commissioned to paint her portrait until ten years later, and then it was not suggested that he should execute it from life, or in Mantua; it is known, on the contrary, that it was painted in Venice from the inspiration of a much earlier portrait which was the work of another artist.

[1] The following observations are based on documents preserved in the Archives of the Gonzagas in Mantua, and published by Al. Luzio in the *Emporium*, 1900 (Bergamo). Luzio's limited acquaintance with the portraits of the Gonzagas which now form part of collections outside of Italy has misled him into the formation of untenable conclusions which he himself acknowledges require revision. His conscientious researches, however, have supplemented and corrected those made by Crowe and Cavalcaselle.

He seems to have executed it with reluctance, and under considerable pressure, for two years elapsed before it came into Isabella's hands.[1] She was delighted with it, but thought it a somewhat flattering rendering of the beauty which once had been hers, for she writes to her agent in Venice—she does not seem to have communicated directly with Titian :

"Our portrait from the hand of Titian pleases us greatly, though we doubt that we were ever endowed with such beauty, even at the age at which he has pictured us. We have thought of giving some sign of our satisfaction to Messer Tiziano, in recompense for the trouble he has taken, but judge it wise to wait until we have recovered Zanninelli's portrait. Give him [Titian] to understand this, and beg him to return it, so that at last it may really be given back to those gentlemen [evidently the owners who had lent it to Isabella], who long to recover it, and they are right."[2]

These "owners" of this portrait seem to have endured its absence with great reluctance, and to have entreated for its return long before their request was granted, for two years previously Isabella had appealed to her agent urging its restitution :

[1] In 1536.

[2] "Il ritratto nostro di man di Tiziano ne piace di sorte che dubitiamo di non esser stata in quell' etade ch' egli rappresenta di quella beltà che in se contiene. Havemo ben pensato di far qualche dimostrazione con esso Titiano per la fatica usata in esso, ma habbiamo deliberato di voler prima il ritratto de' Zanninelli, il che farete intendere sollecitando che lo restituisca acciochè hormai sia renduto a quei gentilhomini che con desiderio l'aspettano et ben hanno ragione."

"Those who lent us our portrait," she writes, "which we in our turn lent Titian, . . . urgently beg that it should be returned them. We wish therefore that you would have it given back to you, and that you would return it by the hand of some trustworthy and sensible person in such a manner that there should be no danger of injury."

"MANTUA, *March* 1534."

There is reason to believe that the portrait lent to Titian as a *point de départ* for his reconstruction of the youthful features of Isabella was a picture by Francesco Francia, painted in 1511.[1] This point will be dealt with later. Titian's portrait is lost.

In my opinion it is likely that this lost picture, which—inevitably, owing to the circumstance which presided at its birth—was the embodiment of an ideal, rather than a portrait in the ordinary sense of the word, is the original of the copy in Dr. Mond's collection. In this picture Titian was commissioned to realise his conception of a great lady who was as celebrated for her sweet domesticity as for her wit, and whose features were transmitted to him through

[1] Aless. Luzio substantiates this attractive hypothesis by reference to a number of documents. In my opinion he is, however, mistaken in his supposition that Titian made a faithful reproduction of Francia's portrait of Isabella; he was not a copyist, and would not have accepted such a commission. If Isabella had wanted a mere copy of her picture she need not have sent it to Venice, as she could surely have had it executed in Mantua. Moreover, her letter to Titian shows that his picture had given her that surprised delight which can only be provoked by something new.

the idealising medium of the dainty and refined art of the Bolognese Francia. Moreover, I cannot but think that it was essentially a truer presentment of the wise, gifted, and beloved *Marchesa-madre* who presided at the Court of Mantua for so many years than the second portrait in which Titian seems to have endeavoured to re-evoke the memory of the Isabella who came to Mantua as a charming but inexperienced bride of sixteen, a portrait which is one of the gems of the Imperial Gallery at Vienna.[1]

This portrait of Isabella is so fresh and spontaneous in conception, so masterly in execution, and is in such admirable preservation that it creates the delusion of a masterpiece of individualisation; the recollection that after all it is not a portrait, but the creation of the artist's re-creative fantasy, tends to cast a shadow on the pleasure it evokes: it shocks; we feel we have been deceived.

Before Titian painted this representation of Isabella as a girl he had painted her from life as an elderly woman: this portrait is lost, but a faithful copy of it was made by Rubens,[2] and hangs in the Imperial Gallery at Vienna, close to the portrait of Isabella as a girl by Titian himself. No doubt can be entertained as to the identity of the personage represented, for the following legend is attached to an engraving of the said portrait made for Rubens by Lucas Vosterman: "Isabella Estensis Gonzagae March." In this picture the

[1] Plate J, No. 3.
[2] Plate J, No. 4.

Marchesa is represented as an exceedingly stout woman of over fifty.[1]

Comparison of Rubens' version of Titian's portrait of the stout Marchesa with Titian's poetic rendering of the girl shows that the latter is merely an idealised and rejuvenated version of the portrait of the stout middle-aged woman: the features, the pose, the head-dress are the same in both pictures; the dress even is not altogether dissimilar. The girl is blonder than the elderly woman, and less solid; but slight she is not: the effect of young slimness is artificially produced by the arrangement of the fur, which runs diagonally across her figure.[2]

It cannot be said of Isabella's appearance in Rubens' picture that it is attractive; it would be unjust, however, to put this to the painter's account. It is to be feared that she had a tendency to *embonpoint* even in her youth, and that as a middle-aged woman her size was so disfiguring that she shrank from having her full-length portrait painted at all.

It is not impossible that this may be the reason why she does not appear in Mantegna's splendid altarpiece, the "Madonna della Vittoria" now in the Long Gallery of the

[1] The original by Titian is said to have been lately rediscovered. See Maurice Hamel, "Le Portrait d'Isabelle d'Este par Titien," *Gazette des Beaux-Arts*, 1903, pp. 104–106, with illustrations which are not convincing. I have vainly tried to trace this picture, which has changed hands repeatedly.

[2] The head-dress worn by Isabella in all three portraits is said to have been her own invention. It is reproduced by Cesare Vecellio in his "Habiti antichi e moderni" (1590) in the chapter entitled "Habito di gentil donne antiche fuor di casa." The reproduction is accompanied by the note: "Ladies of old wore a *balzo* on their heads made of gold thread and fashioned like a round garland.'

Louvre. Federico Gonzaga, an almost life-size figure, kneels at the Virgin's feet on the left; it would have been only natural if his consort had figured as his pendant on the right; but she is absent, and in her place kneels her Patron-saint, S. Elizabeth.

Pietro Aretino saw her at much the same time that Titian painted her portrait from life, that is to say when she was about sixty, and makes merry at her expense in his tasteless way, and with more than his usual coarseness, calling her "indecently ugly, and most indecently beautified."[1] He points a derisive finger at her heavy figure, "her teeth of ebony, and her eyebrows of ivory"; and also at the quantity of rouge and powder with which the poor lady strove to hide the ravages of time.[2]

Such expressions doubtless are malicious exaggerations, born in all probability of mortified vanity and disappointed greed. When a spiteful worldling wishes to wound, however, he does not usually strike with pointless falsehoods, but with those far more dangerous weapons: half-truths.

The portrait copied by Rubens probably gives the measure of fact lying behind these brutal pleasantries.

This tendency to fatness seems to have been a source of personal annoyance to Isabella even in earlier years. She alludes to it in a letter to her brother-in-law, Ludovico il Moro, written in 1499.

[1] "Disonestamente brutta, ed arcidisonestamente imbellata."

[2] "Un Pronostico satirico di P. Aretino" (Bergamo, 1900).

"The illustrious lady, the Duchess Isabella,"[1] she writes, "has again sent to beg me for my portrait 'in colour.' I have found this and sent it to her, although it is not very like me, being a little fatter than I really am."

To which the Duke made a reply which was hardly worthy of one of the world's diplomats. He said: "The portrait pleases us immensely, and we think it very like. It is true," he adds, "that it makes you seem somewhat fatter than your ladyship really is,[2] unless indeed you have got fatter since I saw you last."

Ludovico's wife Beatrice (Isabella's sister) evidently suffered from the same constitutional tendency to *embonpoint*, and apparently so did their mother; for Isabella, writing in 1492, says of them: "My sister, the Duchess, is taller than I am, but she has grown so stout that it is not impossible that she may become like Madama eventually," *i.e.* like their mother, Isabella of Aragon. The portrait sent by Isabella to Milan was by the Ferrarese Maineri.

In the year 1499 Isabella met Leonardo da Vinci, apparently in Venice. He then made a drawing for a portrait, which it was understood he would execute later; he kept this, and left a copy with his sitter. This drawing is now one of the treasures preserved in the Louvre.[3] The oblique position of the bust was doubtless chosen in order to minimise

[1] The widow of Gian Galeazzo Sforza. She used to sign herself "Ysabella de Aragonia Sforzia unicha in desgrazia."

[2] "E vero che è alquanto demostrativo di più grassezza che ne ha la S.V."

[3] Plate J, No. 2.

the effect of its width. In 1501 she asked him to send her "another drawing for our portrait."[1] He was then in Florence.

A medal bearing her effigy had been struck in 1498, by the celebrated medallist Gian Cristoforo Romano: he was staying in Mantua at the time; therefore it was probably studied from life. She was then in her twenty-fourth year. In 1505 Cristoforo Romano struck a second medal, bearing a slightly different effigy.[2]

In her youth Isabella evidently endeavoured to procure good portraits of herself; with the idea of giving them away, however, not of keeping them. Doubtless they were frequently asked for by her many relations and friends. They were also convenient coin in which to repay obligations for which a medal was insufficient acknowledgment.

We have seen that the Dowager-Duchess Isabella of Milan asked for her portrait. Her brother, Cardinal Ippolito d'Este, approached her with a similar request. His secretary or confidant wrote to her saying that the Cardinal proposed to send an artist to her, hoping that she would give him a sitting, and begged her "to deign to consent to this, because he wanted to place her portrait at the head of his bed, in the place usually filled by a sacred subject."[3]

In 1493 Isabella excused herself to Isabella del Balzo, Contessa di Acerra, the future Queen of Naples, for not

[1] "Un altro schizzo del retracto nostro."

[2] Plate J, No 1.

[3] "Perchè il vi vorrà tenir in loco di cosa sancta [*i.e.* the usual Virgin and Child] al capo di suo lecto."

having sent her a portrait of herself in return for one she had received of the Countess. "You know," she says, "how difficult it is to find artists who are really able to reproduce a face from life."[1]

A little later she wrote again to apologise for a further delay. "We are exceedingly sorry to be still unable to send the portrait; our painter has executed it so badly that it bears no resemblance to us at all."[2]

This incompetent painter was Mantegna, whose portraits are usually masterpieces of characterisation! Perhaps Isabella's appearance did not correspond to her own conception of it: personal vanity is apt to deflect critical judgment.

In the same letter in which she complains of Mantegna as an unsatisfactory portraitist, she remarks: "We have sent for a foreigner who has the reputation of painting well from life; we will send the picture to your Ladyship immediately it is done."

This foreigner was Giovanni Santi of Urbino, Raphael's father, and a protégé of Isabella's sister-in-law, Elisabetta of Urbino, by whom doubtless he had been recommended to her.

This second-rate provincial painter arrived in Mantua

[1] "Sapendo cum quanta difficultà si ritrovano pictori che perfectamente contrafaciano il vulto naturale."

[2] "Dolme sommamente che non gli potiamo mandare al presente il nostro retracto; perchè il pictore ne ha tanto mal facta che non ha alcuna de le nostre simiglie."

[3] "Qual ha fama di contrafare bene al naturale."

in 1493, and made drawings from life of Isabella, and of other members of the reigning family; he carried these back to Urbino, with the intention of executing the portraits ordered there, but died in the following year, leaving his work incomplete.

Isabella wrote immediately (in October 1494) begging the Duchess Elizabeth to have these pictures sent to her, whether they were finished or not, adding: "I can have what is lacking added." Her portrait, however, had been despatched direct to the Countess already. "In order to fulfil your Ladyship's wish," she says, "and not because my appearance [*effigie*] is so beautiful that it deserve to be reproduced in a painting, we are sending you . . . a portrait on panel by the hand of 'Zohan de Sancte,' painter to the Illus. Duchess of Urbino, who is said to paint well from life, although this painting, so I am told, might with advantage resemble me more"; which in view of the circumstances under which it was painted is not surprising!

Elsewhere she speaks with satisfaction of a portrait by a fellow-citizen, Lorenzo Costa of Ferrara; she sat for this, but was so bored and fatigued by the necessity for standing or sitting motionless for so long a time, that she declared she would never again submit herself to that form of torture.[1]

[1] "Le venne tanto in fastidio la patientia di star ferme e immote che dichiarava di non volerne più di questo supplizio."

When, therefore, she was asked by her sister, Lucrezia Bentivoglio, to give *her* protégé Francesco Francia a sitting, she excused herself on the ground that this would give offence to Costa, whose susceptibilities she professed herself most anxious to spare.[1]

But Francia painted Isabella's portrait notwithstanding her refusal to sit to him, aided by the guidance and council of Madonna Lucrezia.

Isabella does not seem to have been in the least surprised when she heard that her portrait was being painted by an artist who had never seen her; on the contrary, she seems to have thought the proceeding the most natural thing in the world, and only observed that she was "sure that Francia's picture would prove life-like, thanks to his skill, and the trouble to which Lucrezia was putting herself."

Clearly Lucrezia was anxious to add her sister to the roll of Francia's patrons, and was willing to exert herself to this end. She gives an amusing account of her efforts in a letter written to Isabella on September 7, 1511.

She complains that the portrait does not resemble Isabella in the least, "being darker, and thinner, another being really, with another exterior"; for which reason she says she implored Francia for "his own honour and my satisfaction" to go to Mantua, and actually see the lady he aimed at portraying, and compare her living image with his

[1] "La S.V. pensi che sapessimo mai usare tanto temperamento in accogliere esso Franza che non offendessimo il Costa, et difficilmente ci lo conservassimo amico."

presentment of it. But Francia was not to be persuaded to take any such step, and naïvely urged the plea that it would be foolhardy to make such a comparison.[1] He agreed, however, to change and remodel his portrait in obedience to Donna Lucrezia's instructions.[2]

Finally, however, she begins to doubt whether they will succeed in achieving a really good portrait; and ends by saying that she will do her best to persuade the artist to visit Mantua. This he never did.

The portrait, however, got itself painted, and was sent to Isabella in the same year (1511). She wrote a charming letter of acknowledgment to Francia, and made no reference to the likeness.

"Every one who has seen it," she writes, "knew directly that it came from your hands, and that because of its supreme excellence, and we are well aware that we are under the greatest obligation to you for having procured us this pleasure, and also for having rendered us much more beautiful through your art than we were made by nature.[3] We thank you 'quanto più potemo.'"

But she wrote to Lucrezia in a different vein; this letter is lost, but its contents are involved in the answer received, which has been preserved.

[1] "Con dire era troppo pericoloso mettersi a tal paragono più presto di fortuna che de arte in voler fare un natural retracto."

[2] "Ben mi disse che di novo il voleva riformare, e poi mutarlo et rimutarlo secondo judicio mio; et potria essere che gli darà magior similitudine."

[3] "Avendomi voi cum l'arte vostrà facta assai più bella che non mi ha facto natura."

Lucrezia observes that Francia is much flattered by the appreciation of so great a lady, and that she thinks it would be a pity to return the portrait for alterations, and undesirable to change the eyes from dark to light, for that would necessitate giving the whole picture a blonder intonation, etc., etc.; and concludes sententiously: "It is better not to spoil what is almost right, and unwise to exchange the certain for the uncertain." [1]

And so the matter ended. Isabella sent Francia thirty ducats for his pains, and gave the portrait to Gian Francesco Zaninello, a Ferrarese who had dedicated a volume of verse to her. This gentleman seems to have been a writer of little note even in his own day, and to have been personally unknown to Isabella, for it is recorded that she made inquiries concerning his station and means, and on finding that he was in easy circumstances, and that a gift of money therefore would not be suitable, decided to give him her portrait, a most acceptable sign of her appreciation, for he was an ardent collector of works of art and of curiosities.

In the following year this volume of verse was followed by a second, also dedicated to the Ferrarese Marchioness of

[1] "Non tanto si vendica in la arte de la pictura che creda poter excedere la natura, irreprehensibile magistra, che troppo arrogante seria; nondimeno, a dir il vero, non gli spiase de tanta madama un tal preconio. Perciò essendo a commutar gli occhi de nigri in bianchi lo evento dubio per non guastare quel che sta appresso de bene et per non perdere lo certo per lo incerto, malvolentieri ce metteria a tal periglio, allegando, bisogneria muter le umbre de la pictura che se convenissino al color de l'occhio, et poi bisogneria una altra volta darli la vernice, et se variasse uno pochetto circa la reconcinnatione de l'occhio che la pictura perderia tuta la gratia; che nondimeno quando fosse qua esso ritracto che provaria ogni cosa per contentare V. Ex. . . ."

Mantua. On this occasion Isabella rewarded the poet with a portrait of her son Federico.

Francia's determination and industry in the matter of Isabella's portrait seems to have borne fruit, for he was the author of this portrait, painted in 1512, while the boy was in Bologna in the suite of Julius II., in all probability from life therefore.[1]

In this manner Zaninello came into possession of two portraits of the reigning family of Mantua. He speaks of the admiration they excited, and of the jealousy of his guests when they discovered that he had "both Venus and Cupid" in his rooms!

Isabella refers to this gift in a letter to Matteo Ippoliti, tutor to Federico, who was then a hostage in the Papal Court in Rome. "We have been forced," she writes, "to give away the portrait of our son Federico which was done in Bologna, and desire another in its place." She then goes on to commission him to entrust the execution of this portrait to Raphael.

Does Francia's portrait of Federico lie behind Titian's rendering of the boy in the original of the picture under discussion in the Mond Collection? Federico was twelve

[1] In two able articles which appeared in *The Athenaeum* (1903, No. 3929) and in *The Burlington Magazine* (1903, p. 186) Mr. Herbert F. Cook has endeavoured to identify a fine portrait by Francia, belonging to Mr. A. W. Leatham, with this portrait. Unfortunately the child in Mr. Leatham's picture seems three rather than eleven years old: his hands are babyishly small.—Raphael is said to have introduced the portrait of Federico Gonzaga into the "School of Athens" by request of the Pope. Two boys appear in this fresco; both have curly hair, and so has the boy in the group in the Mond Collection.

years of age when he was painted by Francia, and the child in Titian's picture is five or six years old; it would therefore seem that the maintenance of this hypothesis involves the straining of probabilities in favour of a foregone conclusion.

And yet, considering all things,—Isabella's character, her literary attitude towards the painter's art as shown in the manner in which she "dictated" the composition of the pictures destined to adorn her *camerino*, the complaisance with which she both ordered and accepted "fancy" portraits, and the manner in which painters indulged the vanity of their patroness,[1]—to my mind the balance of probabilities is in favour of the hypothesis. If Titian were capable of distilling a fancy portrait of a girl of sixteen from a portrait of a stout, elderly woman of about sixty, he would have been able to paint a portrait of a child of six from one of a boy of twelve.

The history of the execution of both the portraits of Isabella shows that neither of them can make any claim to physiognomical accuracy: Francia's "portrait" was the fruit of his imagination, aided, for so we must suppose, by some material data; Titian's "portrait" in its turn, if my hypothesis be correct, was a romantic *fantasia* on the theme proposed by Francia.

An argument against the validity of the supposition that both Isabella and her son figured in Titian's portrait is the circumstance that she makes no allusion to the boy in

[1] Compare the two portraits by Titian in Vienna: Plate J, No. 3 and No. 4.

5

BONNIGNORI *pinx.* [*Anderson phot.*

PORTRAIT OF ISABELLA D'ESTE.
Mantua Gallery.

1

G. C. ROMANO *sc.*]

PORTRAIT OF ISABELLA D'ESTE.
British Museum, London.

2

LEONARDO DA VINCI *ex.*] [*Braun phot.*

PORTRAIT OF ISABELLA D'ESTE.
Louvre, Paris.

3

TITIAN *pinx.*] [*Braun phot.*

PORTRAIT OF ISABELLA D'ESTE.
Vienna Gallery.

4

RUBENS AFTER TITIAN *pinx.*] [*Hanfstaengl phot.*

PORTRAIT OF ISABELLA D'ESTE.
Vienna Gallery.

her letters on the subject; so small a portion of the correspondence has survived, however, that this negative evidence does not carry great weight.

The following facts stand outside the region of hypothesis:

(*a*) Titian painted a portrait of Isabella in 1534, which portrait was distilled from an earlier portrait by a master whose name is not recorded, which Isabella borrowed from a Ferrarese gentleman of the name of Zaninello.

(*b*) This portrait by Titian was not the portrait of Isabella as a girl, now in Vienna,[1] as has hitherto been believed, for comparison of this picture with Rubens' copy of the lost original by Titian, in which Isabella figures as a stout woman of sixty, shows that the portrait of the girl is merely a rejuvenated version of his own portrait of the elderly lady, and is not derived from the work of any other painter whatsoever.

A kneeling figure[2] in an altarpiece by Bonsignori in the Museo Patrio in Mantua, and executed during the second decade of the Cinquecento, is said to be a portrait of the great Marchesa.

[1] Plate J, No. 3.
[2] Plate J, No. 5.

VENETIAN SCHOOL

PORTRAIT OF A MAN.

SIZE:

1 ft. 7 in. by 1 ft. $3\frac{1}{2}$ in. ; canvas.

COLOUR:

flesh-tints : warm ; southern.
hair and short beard : black.
collar : white.
coat : black.
cloak : brown, lined with fur.
background : brown.

SUBJECT:

Bust of a young man, evidently of culture and position ; the head turned to the left ; three-quarters in profile ; the eyes expressive and observant, rolled rather strongly to the right.

COMMENT

By a Venetian painter of the middle of the Cinquecento, whose work recalls that of Jacopo Bassano.

POLIDORO DA LANZANO

Born 1515; *died* 1565

HOLY FAMILY WITH INFANT S. JOHN AND DONOR.

[Plate X.]

SIZE:

2 ft. 6½ in. by 3 ft. 6 in.; canvas.

COLOUR:

VIRGIN:

flesh-tints: warm, glowing, sunburnt; face deeply shadowed.
hair: dark auburn.
dress: a deep rosy crimson.
mantle: deep blue.
kerchief on head: buff.
cloth on which Child sits: a brilliant white.

CHILD:

flesh-tints: warm, sunny.

JOSEPH:

flesh-tints: sunburnt, low in tone.
dalmatica: green (in shadow).
mantle: golden brown (in shadow).

KNEELING LADY:

flesh-tints: blond, luminous.
hair: golden brown.
dress: olive-green.

S. JOHN:

flesh-tints: glowing, sunburnt.
drapery: white.

LANDSCAPE-BACKGROUND:

ruins on the left: column: a cold light grey.
ruins in background: a warm, dark, but aerial grey.
distance on right: grey, aerial.
sky: opalescent, stratified with warm grey clouds.

SUBJECT:

A *Riposo* on the return journey from Egypt: the Christ-Child, seated on the Madonna's knees, accepts a basket of fruit offered him with eager devotion by the infant S. John. S. Joseph, seated on the right, watches the incident with interest, his right hand raised as if in surprise. A young blond Venetian woman kneels on the left, with her arms about S. John: evidently a portrait, probably of the donor. In the background are classic ruins, and in the distance a wide North Italian plain, fringed with hills.

COMMENTS

This picture is not conceived mystically.

It is a simple illustration of the popularisation by Cavalca of the legend in which the pretty story of the accidental meeting of the little S. John with the Holy Family on their return from Egypt is related: the story of how they met in a lovely meadow, shaded by trees and watered by running streams, and picnicked there together on wild fruits collected

by the baby hermit. It celebrates nothing more than that delightful *fête champêtre*.[1]

The introduction of the donor—a blond Venetian lady with elaborately curled and braided hair—into this almost realistic representation of a naïvely conceived incident in the childhood of Christ, would have excited no comment in the Venice of the Cinquecento, for the Venetians of the day were accustomed to be portrayed under the semblance of their Patron-saints.[2] Many celebrated altarpieces are essentially large family groups, gathered about the central symbol of the Christian faith: the Madonna and Child conceived mystically.

The lady portrayed here has not merged her identity in that of her Patron-saint. Nevertheless, although she has been pictured, without any disguise, in her proper person, and in the rich dress of her day, she does not venture into the divine presence trusting entirely in her own merits and love, but places both her arms round the body of her little Patron-saint, S. Giovannino, almost clinging to him, in the hope that *her* love and *her* veneration of the Infant Christ may be identified with his, and that her gift (of this picture) may be accepted as graciously as was his offering.

It should be noted that she does not touch his little nude body with her bare hand, but interposes a fine white

[1] This subject was popular during the Cinquecento: see Plate XX., Luini, in this collection. It was frequently represented by Titian and his followers.

[2] See Plate VI., Catena; Plate VII., Bissolo; and Plate 28, Scarsellino.

cloth. This is a mark of respect, an echo of the sentiment which made the peoples of classic antiquity feel it sacrilegious to touch holy things with uncovered hands. This sentiment is abundantly illustrated in classic art, and in the Christian frescoes and mosaics of the first centuries of our era, in which, for instance, Saints are always represented as holding their crowns with *covered* hands.[1] Its presence shows that the donor was not oblivious of the fact that, though S. John was necessarily represented here as a little boy, he is nevertheless chief among the Saints of the Christian hierarchy: Confessor, Virgin, and Martyr, and, also, her most holy protector.

Polidoro da Lanzano, one of the most agreeable of the imitators of Titian, has not received the recognition which is his due. But although his name until recently had sunk almost into oblivion, his work still frequently passes under that of artists of the first rank, notably under that of Titian.

Ridolfi did not think him worth mentioning in his most painstaking and comprehensive work on Venetian art: his "Maraviglie dell' Arte Veneziana," which appeared in two volumes in 1648. Lanzi, also, passes him over in silence. No wonder therefore that his name does not appear in any of the catalogues of the great European public collections; those of Venice and Dresden alone excepted.

Zanetti was the first writer who published a critical

[1] J. P. Richter and A. C. Taylor, "The Golden Age of Classic Christian Art," p. 227 (London: Duckworth & Co., 1904).

estimate of his work. He speaks of him, somewhat disparagingly it must be confessed, as a painter who put profit before art, and whose work therefore is exceedingly uneven in quality, sometimes sinking below mediocrity, but at others rising to beauty, and even grandeur. "Alcune [*sue opere*] più studiate . . . belle sono," he says; and, in another passage, he speaks of his style as "facile e grande."[1] He gives a list of such of his pictures as are good in his estimation, and which he says bear testimony ("un bel testimonio") to the fact that he could paint well when he chose to give the necessary time and application to his work. Among these he mentions a "Descent of the Holy Ghost" in the Scuola connected with the Church of Santo Spirito, which is attributed by Vasari to Bonifazio.

He also quotes a statement in the official registry of deaths kept in the Church of S. Pantaleone, from which it appears that Polidoro died in 1565, at the age of fifty.

The late Dr. Gustav Ludwig discovered documents in the Venetian State archives bearing the signature: "Polidoro da Lanzano." It appears that the painter possessed landed property at Lanzano, which, according to Dr. Ludwig, is a little village in the neighbourhood of Lodi.[2]

Both Zanetti and Ticozzi[3] speak of Lanzano as a pupil

[1] "Pittura Veneziana," 1771, pp. 236, 237.

[2] It is not shown on any map I have consulted for this purpose.

[3] "Dizionario," Milano, 1832, III. p. 168.

of Titian. The latter says that some of his work "shows that he had the stuff in him to achieve more than did painters of greater fame." [1]

It is to this category of his finest and most painstaking work that the picture in Dr. Mond's collection belongs.

The composition is not original. Titian had invented a new and most beautiful formula for the *Riposo*, and it would have seemed foolish—perhaps even arrogant—to painters and purchasers alike, had Polidoro not made use of it. Indeed the hypothesis is not excluded that the donor expressly directed him to do so; and she was wise in so doing, if a *Riposo* by Titian were beyond her means.

The general character of the picture, therefore, is frankly Titianesque.

The distribution of the figures, their relation to the landscape, the character of the landscape, the types of the persons represented, especially that of the Virgin, recall a masterpiece by Titian in the National Gallery.[2] The little S. John recurs in other pictures by Titian, or of his school; for instance, in the "Virgin and Child with S. Agnes and S. John," [3] and in the "Holy Family," [4] both in the Louvre. The motif of the uplifted cloth may have been borrowed from Raphael, in whose work, and in that of his pupils, it

[1] "Avrebbe saputo far meglio di molti artefici che avevano maggior nome."
[2] No. 97. Plate H, No. 2.
[3] Catalogue Lafenestre et Richtenberger, No. 1579.
[4] Catalogue Lafenestre et Richtenberger, No. 1580.

occurs many times; for instance, in the "Madonna del Velo," in the "Vierge au linge," in the "Madonna di Loreto," etc. Out of these many loans, however, Polidoro has evoked a whole of great charm. Zanetti was right in speaking of the beauty and facility of his work.

Polidoro is original as a colourist; he has a quite personal colour-sense which makes itself felt in all his work, and lifts him out of the number of the imitators of Titian who have fallen into the abyss of an anonymity from which it is to be feared that there are no hopes of resurrection.

GIUSEPPE PORTA

Born about 1520; *died about* 1570

JUSTICE. [Plate XI.]

SIZE:

2 ft. 11½ in. by 4 ft. 2¼ in.; canvas.

COLOUR:

flesh-tints: golden blond.
hair: golden.
dress: rose-colour, with pale grey-pink high-lights.
drapery (flowing from the hair, and swinging across the front of the figure): olive-green.
sword and scales: golden brown.
shield: orange, crimson, and blue.
lions: dark red-brown.
background: warm aerial grey-blue.
general colour-key: blond and golden.

SUBJECT:

An allegorical representation of Venetian Justice, designed to decorate a semi-circular space over a doorway.

Justice is represented as a beautiful blond *décolletée* Venetian lady, with the gold-blond flesh-tints, golden hair, and fantastic horned head-dress of gold, pearls, and silk so frequent in the work of Paolo Veronese

and his followers. She is seated in an open oval window, leaning forward a little, with the Lion of Venice on either side of her; the scales of Justice in one hand, and a naked sword in the other, which rests on a shield emblazoned with the arms of the Contarini.

COMMENTS

The three following documents, which were discovered and kindly communicated to me by the late Dr. Gustav Ludwig, shed a new light on the history and authorship of this picture. They are preserved in the State Archives of Venice.

The first is registered under the following heading: "Archivio di Stato. Venezia. Direzione Generale del Demanio. Uffizio Economato. Edwards. Quadri. Elenchi ed Inventari. Busta 22." It runs: "Specifica II. Pitture estratte dalla Raccolta e spedita in più volte a Milano nel 1808. Del fu Veneto Senato. Porta, Giuseppe. La Giustizia sedente fra due Leoni, in tela a mezzo tondo. 1."[1]

The second is placed under the following heading: "Archivio di Stato. Venezia. Archivio del Governo. 1ª. Sezione Politica, anno 1817. Busta 27." It runs: "Elenco delle pitture consegnate all' ordine del fu Vice Re d'Italia. . . . Pietro Edwards. Pubblica Zecca. Giuseppe Porta, La

[1] "Pictures taken from the Collection and sent on divers occasions to Milan in 1808. Of the late Venetian Senate. Giuseppe Porta. Justice seated between two lions, on canvas, semi-circular. 1."

Giustizia, mezza figura in tela, e mezzo tondo, altezza 2–8. pied. venez. larghezza 3–7. pied. venez."[1] The modern equivalent of these measurements is 3 ft. $\frac{1}{4}$ in. by 4 ft. 1 in., *i.e.* the size of Dr. Mond's picture.

The third of these documents is a MS. catalogue of the same date which contains the following descriptive account of the picture[2]: "Justice, a half-length figure; on canvas; semi-circular; it has received a superficial injury at the bottom of the canvas. This damage would be easy to repair; otherwise it is well preserved. Finely chosen are the character and grandiose form of this figure; lacking, however, are a certain gravity and purity of expression suitable to the conception personified. The manner in which this picture is composed is lucid, spacious, harmonious, and of excellent effect."

As the "Giustizia" in this collection corresponds in size, shape, character, and subject with the lunette described in the documents just quoted, it cannot be doubted that it is the picture ascribed in these documents to Giuseppe Porta, and described as having formed part of the decoration of the Mint; as having been sent under the Napoleonic *régime* to

[1] "List of Pictures delivered by order of the late Viceroy of Italy . . . Peter Edwards. Public Mint. Giuseppe Porta. Justice, half-length figure on canvas, semi-circular, height 2 ft. 8 in. (Venetian) by 3 ft. 7 in. (Venetian)."

[2] "La Giustizia, mezza figura; in tela, a mezzo tondo. Ha sofferto un colpo esteriore sul basso della tela; il danno sarà di facile riparo: nel resto ben conservato. Bella scelta nel carattere e nelle forme grandiose di questa figura: manca però d'una certa maggior gravità e purità di espressione conveniente al concetto della Giustizia personificata. La maniera è lucida, spaziosa, ben accordata e di ottimo effetto."

Milan in 1808; which figures in the list drawn up by order of the Viceroy, after the fall of Napoleon, of the pictures entrusted to Peter Edwards, and corresponds to the description of one of them. Edwards was an English painter living in Venice, and the agent appointed to superintend the exportation of Venetian works of art destined to enrich Paris eventually, but lodged provisionally in Milan, which city was used as a depot, where pictures from various art-centres were collected and stored, until the arrangements for their removal were complete. Many of these remained in Milan after the fall of Napoleon, and became the nucleus of the collection of the Brera Gallery.

The first document quoted is a list of the pictures sent to Milan in 1808. The second document is a report on those pictures which should have been sent back to Venice after the Napoleonic era was over, but which, strange to say, were not forthcoming when the moment for their return journey arrived, having been "mislaid" during their long sojourn in Milan! A significant and somewhat sinister fact.

The Mint for which this "Giustizia" was originally designed was rich in works of art. Boschini mentions several of the lunettes with which it was adorned, but not this "Justice."

The public offices of Venice have in the majority of cases been stripped of their pictorial decorations: a lunette by Antonio Foller, similar in character to this "Giustizia," is however still *in situ* in the great corridor of the Fabbrica

Nuova of the Royal Palace in Venice; it is a characteristic example of the manner in which such architectonic decorations were used.

The name of Giuseppe Porta, to whom the documents quoted decisively assign the authorship of this lunette, has not always been associated with it. It bore the name of Zelotto while in the Cavendish Bentinck Collection.

That this attribution should have been made before the publication of the documents I have quoted is quite intelligible; for the picture is evidently the work of one of a group of Sei-cento decorators whose individualities have been but superficially studied, and of whom but little more is known than that they were very talented, and were profoundly influenced by Paolo Veronese.

It so happens that the actual dates of Giuseppe Porta's birth and death are unknown. Vasari, however, states that Giuseppe Porta left his birthplace, Castelnuovo della Garfagnana, for Rome in 1535, and that he was then a young man; he uses the somewhat elastic term "giovanotto." Andrea Palladio, the architect, writing in 1570, speaks of him as then still alive. Ridolfi says that he lived to be about fifty. From which statements it would follow that he was born in about 1520, and died soon after 1570.[1]

[1] See Campori, "Memorie Biografiche degli scultori, architetti, pittori, etc., nativi di Carrara" (Modena, 1873), p. 207.

He studied in Florence, where he was the pupil and successful imitator of Francesco Salviati, in whose style he painted so admirably that he was commissioned to finish the great fresco "Federico Barbarossa's Submission to the Pope" in the Sala Regia (Vatican), left incomplete by his master's death in 1563. Early in his life, however, he settled permanently in Venice.[1] Here he developed not only into a colourist, but into a fine one; indeed, had it been otherwise he would not have succeeded in making and maintaining the distinguished position he conquered for himself there: a feat Vasari attempted, but failed to accomplish.

Pictures by him which hang in the chief churches of Venice show him to have been an artist of distinction; they combine the dignity, restraint, and scholarly draughtsmanship peculiar to Florence, with Venetian sentiment for colour, and for the dramatic possibilities of light and shade.

His art has been admirably analysed and characterised by Zanetti. "Giuseppe Porta," he writes, "was well grounded in the science of painting, and was capable of acquiring the lovely colour of the Venetians; his work therefore is the beautiful fruit of the engrafting of the Venetian on the Florentine manner, thanks to which he must be acknowledged one of the best masters of his time."[2]

[1] During his lifetime Giuseppe Porta was often called Giuseppe Salviati, *i.e.* the Giuseppe who was the assistant of Francesco Salviati. The continuance of the use of this surname leads to confusion, however, and should be avoided.

[2] "Della Pittura Veneziana," p. 494.

The sensitive and fantastic quality of his work would not naturally lead one to suppose that its creator was a man of science; but so he was. Giuseppe Porta was a scholar who gave himself with success to the study of architecture and geometry, and an acknowledged savant, who defined and exposed the laws which determine the construction of Ionic capitals in a book which appeared in Venice in 1552.[1]

In 1557, on the well-known occasion when seven painters were chosen to decorate the ceiling of the Library of S. Marco with single figures on separate panels, each of them being promised forty ducats as a reward for his labours, Giuseppe Porta and Paolo Veronese each received sixty, in recognition of the especial merit of their work.

No doubt Giuseppe Porta worked for private individuals, as well as for public bodies; but though such pictures certainly exist, they are frequently put to the credit of masters whose names capricious fortune has not suffered to fall into oblivion. The "Giustizia" here is an instance of such misappropriation: it was attributed to Zelotto, as has been said already, until Dr. Ludwig's discovery put its authorship out of the region of hypothesis.

This tardy and recently accomplished act of justice is of importance to the art-historian and connoisseur, for it has

[1] Compare Gianantonio Selva, "Delle differenti maniere di descrivere la Voluta Ionica e particolarmente della regola ritrovata da Giuseppe Porta detto Salviati; con alcune reflessioni sul Capitello Ionico" (Padova, 1814).

put him in possession of a standard work representative of a phase of Giuseppe's art which was strongly influenced by that of Paolo Veronese. This should lead to the discovery of pictures of similar character by the same master, pictures which should not only produce a better understanding of a brilliant hybrid artistic personality, but result in the reconstruction of a little-studied phase of Venetian art, which was the outcome of the dazzling achievements of Paolo Veronese.

VENETIAN SCHOOL

PORTRAIT OF A MAN

SIZE:

1 ft. $8\frac{1}{2}$ in. by 1 ft. $5\frac{3}{4}$ in.; canvas.

SUBJECT:

Portrait-bust of a bearded man, turned three-quarters to the right; high forehead, small features, quiet observant eye; southern luminous flesh-tints, dark hair, and full dark beard; dark coat, with narrow white collar; dark cloak, with broad grey-spotted fur collar; dark background.

COMMENTS

It has been suggested that the person represented here is Pietro Aretino, who was born in Arezzo in 1492, and died in Venice in 1557. It seems to me, however, that the character of the original of this portrait was quieter, finer, and less brilliant than that of the notorious adventurer whose portrait was painted so often by Titian. The actual features also are different; the nose, for instance, is small and insignificant, whereas the nose of Aretino was large, coarse, rapacious, and commanding.

More cannot be said of this portrait than that it was executed by a Venetian painter of the middle of the Cinquecento.

FRANCESCO VECELLIO (?)

Born in Cadore 1475; *died* 1560

TWO PORTRAIT-HEADS OF VENETIAN PATRICIANS

SIZE:

1 ft. $6\frac{3}{4}$ in. by 1 ft. 3 in.; canvas.

SUBJECT:

Portrait-head of a man of about fifty, in profile, turned to the left; the features strongly marked; full grey beard and short hair, high domed forehead, pensive eye; purple-red cloak; dark background.

SIZE:

1 ft. 7 in. by 1 ft. 3 in.; canvas.

SUBJECT:

Portrait-head of a man of about fifty, three-quarters to the right; broad forehead, dark slightly grizzled hair and beard; purple-red cloak; pointed nose; dark background.

COMMENTS

These two heads have been cut out of a larger composition, in which they probably appeared either as donors or magnates.

Their technical execution corresponds with that of pictures by Francesco Vecellio, with that of those in the Church of S. Salvatore in Venice, for instance.

PARRASIO

Worked during the second half of the sixteenth century

DEATH OF LUCRETIA. [Plate 5.]

SIZE:

3 ft. $8\frac{1}{2}$ in. by 3 ft. $1\frac{1}{4}$ in.; canvas.

COLOUR:

flesh-tints: blond, with glossy ivory-like surface.
hair: golden blond.
drapery: citron-green, edged with brown fur; skirt: white.
curtain: light plum-colour, with gold-embroidered border.
pillows: grey-white, with border of plum-colour and grey.
background: dark grey.

SUBJECT:

A blond Venetian woman, with opulent physique of a type reminiscent both of Titian, and of Paolo Veronese; hair intertwined with pearls; the lower part of her body covered with a green fur-edged mantle.

The expression of her face is tragic; in her right hand is a dagger. Evidently a portrait.

Signed: OPVS PARRHASII.

Parmesio pinx.

Rd Pronse, Clement & Cº

Lucretia

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COMMENTS

The Death of Lucretia was a subject popular with ladies who wished to advertise themselves as preferring death to dishonour.

The name, Parrhasius, carries the thoughts back to classic antiquity, to the celebrated Greek rival of Zeuxis, whose praises are sung by Pausanias, Seneca, Pliny, Quintillian, and others. Lucian's description of his chief work, "Calumny," was the inspiration of more than one great Renaissance painter: Mantegna, Botticelli, and others strove to create its Renaissance equivalents.

The picture here is obviously the work of a Venetian painter of secondary rank, whose art was derived from that of both Titian and Paolo Veronese.

Parrhasius! the great name connected here with a Renaissance composition of somewhat amateur character rouses a suspicion of naïve and unfounded vanity. Was this "Parrhasius" an Italian whose exalted opinion of his own *virtù* led him to endow himself with so splendid a pseudonym? This suspicion is unfounded. "Parrhasius" had every right to the name he put to his work: it was that of his father and forefathers, evidently Greeks, possibly from Arcadia, where a little town "Parrhasia" gives its name to the surrounding district.

A considerable amount of information concerning this

Venetian artist of Greek extraction has been preserved. His pictures still hang in Venetian churches. The most remarkable of these is an altarpiece containing his own portrait, which adorns the Church of S. Giuseppe, to which he presented it. It is signed:

PARRHASIUS MICHELE DEPINXIT 1575.

He was a man of wealth, who worked for fame, and not as a means of livelihood. Ridolfi, a painter himself, and therefore zealous for the honour of his profession, speaks slightingly of him as an amateur whose methods of winning a public were inconsistent with the dignity of the body into the ranks of which he had insinuated himself.

These methods were crude, and not original. "He kept a fine house," says Ridolfi, "adorned with sumptuous furniture and pictures. He attracted the public with this vain show, which induced many to value his work. With this end in view he also gave his visitors sweets and precious wines, *which he kept for this purpose.* He influenced many thus, and induced them to speak handsomely of his pictures in public."[1]

The world has not changed greatly since the days of Parrasio. The practices which seemed so reprehensible to the honest Ridolfi are no longer, however, the exclusive hall-mark of the dilettanti!

Parrasio was on terms of close friendship with Titian,

[1] "Maraviglie dell' Arte," II. p. 134: "Incitava gli affetti di molti."

with whom he corresponded during the painter's visits to the Imperial Court at Augsburg (1548, 1550, 1551), giving him a somewhat pungent account of the artistic life of the Venice he had temporarily abandoned. These letters were still in existence at the time of Ridolfi.

After Titian's death Parrasio attached himself to Paolo Veronese, imitated his work, and even used his drawings as bases for his own pictures. The "Lucretia" in this collection, in which the influence of both Titian and Paolo is obvious, evidently belongs to this phase of his career. Neither of these artists, however, should be accredited with the composition, which seems to have been the invention of this ambitious amateur.

VENETIAN SCHOOL

PORTRAIT OF GIOVANNI GRITTI

SIZE:

2 ft. $1\frac{1}{2}$ in. by 2 ft. $11\frac{3}{4}$ in.; canvas.

SUBJECT:

Half-length figure of a middle-aged man, slightly turned to the left; his eyes, however, seeking those of the spectator. Hair and beard: blond. Both hands slightly raised. His dress, which is described by Cesare Vecellio as that worn by "senatori moderni e cavallieri della Città di Venezia," consists of a red robe with wide-open sleeves, lined with white fur spotted with brown. A stola of gold brocade is laid across the shoulders.

In the background are the base and shaft of a column, and a wall inscribed with the words:

JOANNES
GRITTI
AEQUES

On the left, behind a parapet, is a view of the Doge's Palace, together with the cupolas and Campanile of S. Mark's.

COMMENTS

Giovanni Gritti formed part of an especial embassy sent to Vienna in 1576 to congratulate Rudolf II. on his accession to the Imperial throne.

As the power of conferring knighthood was an Imperial prerogative, it is probable that Giovanni received the title of *eques* on this occasion. If this be so, it would follow that this picture was painted after 1576.

The poet Celio Magno wrote and published a poem on Gritti's appointment to this embassy; like other works by Celio, which are scattered through various collections and publications of the second half of the sixteenth century, it is rare.[1]

I know of one other incident only in the life of Giovanni Gritti: he founded a college in 1593 in his capacity of executor to the will of Girolamo Superchio. This fact was stated on a tablet in the Church of S. Prosdocimo in Padua.[2]

The end of the sixteenth century was a period of general eclecticism; there was a tendency to merge personal peculiarities in typical local styles, and this not only in Venice, but in all the art-centres of Italy.

The words "the art of the late Cinquecento in Florence," or "in Rome," or "in Venice," as the case may be, evoke definite and generic images: the art of Allori is representative of the late Cinquecento art of Florence; the work of the Cavaliere d'Arpino, of that of Rome. The

[1] See Cicogna, "Delle Is. Ven.," V. 242–254.
[2] *Ibid.*, III. 461, 464; IV. 415; V. 249.

picture under discussion is characteristic of the Venetian art of the late Cinquecento; it is eclectic, and presupposes the art of Titian, of Tintoretto, of Bassano, and of Bonifazio, but cannot be definitely attributed to the school of any one of these painters.

VENETIAN SCHOOL

THE FINDING OF MOSES

SIZE:

1 ft. $3\frac{1}{4}$ in. by 2 ft. $3\frac{1}{4}$ in.; panel.

SUBJECT:

In the centre of the picture, raised by a slight swell in the undulating ground on which they stand, is a crowned Princess to whom two kneeling women present a child. Behind her, on the left, are three men; and, on the right, a man and a woman. In the foreground to the right is a group of three musicians, and on the left a young man kneeling before a girl, who has thrown her arms about him. On the left stretches a wide hilly landscape, through which a winding river threads its way. Moses' parents on its banks commit their offspring to its waters.

COMMENTS

In obedience to time-honoured custom, and the genius of the Italian people, the subject-matter of this sketch is ostensibly historical; what is really represented, however, is a sort of *tableau vivant* in which a company of picnic-makers in the gala dress of the Venetians of the day pose for their portraits, much as people are photographed in groups nowadays on similar occasions. These Venetians, however,

urged by the histrionic instincts of their race, chose to be painted as actors in a pretty drama, that of the Finding of Moses, but they neither dressed for their parts, nor took them seriously.

The spirit of the picnic strikes the dominant note.

The whole party is represented: the hostess, or the beauty, in the place of honour as Princess, with her *cavalieri serventi;* the debutante with the modish hat, whose effusive lover has placed his arm round her waist; a second pair of *amanti;* the musicians, inevitable at such festivities; and so on; all are there, all lightly and easily sketched in, and placed in the wide landscape with that mastery of space-effect, that suavity, and sense of equilibrium, which give style to the work of the Italian artists of the Renaissance even when these are far from being of the first rank.

In order to realise the innate fineness, the distinction of the Italian race, even of its rich lower middle-class, we have only to think what a man of genius like Teniers would have made of such a subject; to say nothing of the manner in which a Dutch bourgeois artist of the calibre of the painter of this little panel would have handled it.

A classic example of the treatment of this incident as an excuse for *al fresco* portraits is the large picture by Bonifazio in the Brera,[1] in which, as here, the ostensible subject, the "Finding of Moses," is merely an excuse for giving

[1] No. 144.

a fine landscape setting to a group of picturesque picnic-makers.

This tradition reaches its climax in the magnificent group of portraits of the members of a patrician Venetian family by Tiepolo, belonging to the National Gallery of Scotland, and also called the "Finding of Moses."

Dutch painters of a later date painted groups of persons loosely connected with each other as members of a club, council, or confraternity, or more closely, as members of a family. These were treated frankly as portraits.

In Italy, however, the birthplace of the opera, tradition and temperament demanded something which gave a freer play to the artist's imagination; what was wanted was a formula at once fantastic and realistic, which freed him—should he wish it—from the trammels of reality, and yet permitted him to show how vivid was his appreciation of daily life.

This formula was found in representations of allegories, of scenes borrowed from classic and modern poets, and of Biblical scenes conceived as *fêtes champêtres*, in all of which the outward aspect of the actors was that of friends, or members of the family.

Thus the painter, decorator, and illustrator enjoyed the delightful licence of one who tells a fairy tale to a group of children, in which the listeners, one and all, are the *dramatis personae*; he is free at one moment to soar above

the clouds, and at the next, to hold a mirror to their mundane faces.

Malaguzzi Valeri, in his learned catalogue of the Brera,[1] speaks of Dr. Mond's "Finding of Moses" as the original sketch for the "Finding of Moses" by Bonifazio,[2] to which reference has been already made.

I cannot support this statement. In my opinion Dr. Mond's picture is the original invention, not of a pupil of Bonifazio, but of an imitator. It is certainly not by the master himself.

The colour-key in which it is painted recalls that of Schiavone, to whom it was attributed by Waagen,[3] and under whose name it figured in the catalogue of Burleigh House[4]; but neither is it on his level.

It is of value as a genuine work of the Cinquecento, representative, not of the great art of the day, but of the general *niveau* of the decorative panels let into the walls and furniture of the unpretentious homes of the day.

It was acquired for Dr. Mond in 1888, at the sale of the Marquis of Exeter's pictures.[5]

[1] 1908, p. 70.
[2] Brera, No. 144.
[3] "Treasures of Art," III. 404.
[4] No. 272.
[5] Sale catalogue, No. 305.

GREGORIO LAZARINI

Born 1657; died 1735

PORTRAIT OF ANTONIO CORRER. [Plate 6.]

SIZE:

3 ft. 10 in. by 3 ft. 8½ in.; canvas.

COLOUR:

flesh-tints: warm, enamelled.

dress: a loose dark robe lined with fur, and fastened by a band decorated with bosses of worked silver over a white under-garment; white fur at the wrists; white lace ruffles.

full-bottomed wig: grey.

table: light wood-work.

cloth: green.

curtain: crimson.

architectonic background: grey.

SUBJECT:

The three-quarter length figure of a richly though soberly dressed Venetian of position, turned towards the left; the head, however, is turned with a very natural and spontaneous movement to the right, evidently towards an interlocutor, whom the magnate addresses emphatically with outstretched left hand, the subject of his discourse being the letter he holds lightly in his other hand; it is addressed:

A Sua Eccellenza
il N:[obile] H:[onorato] Sò [signore] Antonio Corer.
Venezia.

On a pilaster in the background is the inscription:

ANTONIO CORARO
figlio di
VETOR PROCURATOR
di
S. MARCO
1685

Below it is the coat-of-arms of the Coraro family, and the painter's signature:

Gº LAZARINI
fece

COMMENTS

The office of "Procurator di S. Marco" was one of the most honourable in the gift of the Venetian Republic. The title was borne by nine officials, three of whom were called in addition "Procuratori di sopra"; they were responsible for the jurisdiction of the Church and Piazza of S. Marco: the members of two other groups of three officials were called respectively "Procuratori di ultra" and "di citra"; they were responsible for the jurisdiction of heritages, the one on the right, the other on the left bank of the Canale Grande.

Antonio Correr was a personage of importance, therefore, in the Venice of his day.

The founder of this distinguished family was said by his descendants to have emigrated from Rome to Torcello at a

Lauxerois pinx.t

Dill. Brown, Clement & Cº

Portrait of Antonio Corraro

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

very early date. Be this as it may, it is certain that its members were received into the caste of Patricians in 1297, and proved illustrious additions, counting, in the course of time, seven Procuratori among their number, and two Cardinals, one of whom became Pope.[1]

Teodoro Correr, who, at the beginning of the nineteenth century, founded the museum which bears his name, was a worthy member of this illustrious family, to which Venice owes so much.

Gregorio Lazarini, whose signature is appended to this picture, was a painter of great historical pieces, who sometimes painted portraits. "When begged to do so by his friends, he executed masterly portraits," says his biographer, Vincenzo da Canal; adding, "I have seen many; they are excellent likenesses, and most delicate in execution."[2]

His chief work is the immense and splendid picture representing the distribution of alms by Lorenzo Giustiniani, which flanks the high altar of the Church of S. Pietro in Castello, the Cathedral of Venice. It is described by his contemporary, Zanetti, as "the best work executed to-day in Venice."[3]

Vincenzo da Canal concurs in this verdict. "Con-

[1] Gregory XII., 1406–1409.

[2] "Vita di Gregorio Lazarini" (Venice, 1809), p. 71: "A ricerca degli amici lavorò de' ritratti maestrevolmente, ed io molti ne vidi e somigliantissimi della fisonomia e delicatissimi del lavoro."

[3] "Della Pittura Veneziana," p. 417.

noisseurs agree," he writes, "that the great picture painted by Lazarini in 1691 for the Church of S. Pietro in Castello is . . . the most accurate and accomplished product of our school."[1]

He gives a short but excellent description of this immense canvas, in which the Saint and a throng of priests, seen against a background of stately palaces, are represented as descending a magnificent staircase, in order to distribute alms to a crowd of sick and poor folk who surge about its base.

In his "Compendium of the Lives of Venetian Painters" Alessandro Longhi selects the following characteristics of Gregorio's work for commendation: "excellence of conception, exactitude of drawing, and colour of such strength that it holds its own even when confronted with works belonging to the schools of Rome or of Bologna." He also calls him "the most accurate painter of our times."[2]

When Carlo Maratta saw certain pictures of his in Rome, brought there by Monsignore Widman, he expressed his amazement that a painter of such *bravura* should exist in Venice (*sic!*), adding that Gregorio was "worthy to be held in no little account."[3]

[1] "Confessano gli intelligenti che il gran quadro da lui fatto nel 1691 per la chiesa di S. Pietro di Castello è, dopo quelli di Paolo, il più corretto e il migliere della nostra scuola."

[2] "Compendio delle Vite de' Pittori Veneziani istorici" (Venice, 1762): "Pensamento mirabile, esatezza di disegno, forza di colorito che star possono a fronte delle scuole di Roma e di Bologna."

[3] "Non credeva ritrovarsi a Venezia un pittore di tanta bravura, degno perciò che si avesse a farne non picciol conto" (quoted by Vincenzo da Canal).

As indefatigable as he was gifted, Lazarini achieved much during the course of his life.

Although he is said to have worked slowly and critically, endeavouring always to gain an increasing mastery over his art, he nevertheless painted sixty large pictures, some of which, like the "Lorenzo Giustiniani" of S. Pietro in Castello, contain a multitude of figures; and in addition to these a number of smaller works, together with copies after Palma Vecchio and Paolo Veronese. The latter throw a significant light on his artistic education.

This activity, added to his talents, made him a power in Venice, and enabled him, not merely to modify, but to infuse a new life into its art, which at that time trod in the footsteps of painters of the calibre of Antonio Zanchi, Pietro della Vecchia, and Pietro Liberi.

He and Sebastiano Ricci were inaugurators of that new phase of Venetian art, so worldly, so elegant, so full of verve and brio, of which Diziani and G. B. Tiepolo were the most brilliant exponents.

Lazarini's own style was not the outcome of the teaching of any living master; it grew naturally out of the great tradition of the Venetian School.

SEBASTIANO RICCI

Born 1660; died 1734

RAPE OF BRISEIS. [Plate XII.]

SIZE:

2 ft. 6 in. by 2 ft. $\frac{1}{4}$ in.; canvas.

COLOUR:

WOMAN:

flesh-tints: blond, pearly, translucent, luminous.
draperies: gentian blue and white.
hair: blond, intertwined with a rose-coloured ribbon.
scarf: pale olive-colour.

WARRIOR:

flesh-tints: bronzed, warm, with a tendency to brick-red.
hair: dark brown.
tunic and leather armour: a greenish brown.

WARRIOR IN THE FOREGROUND TO RIGHT:

flesh-tints: warm.
leather coat: red-pink.
tunic: yellow-brown.
draperies: olive.
drapery on the ground: olive-green.
sword and shield: red and gold, orange and white.

COMMANDER:

tunic and leather armour: olive-colour.
coat: leather.
mantle: crimson.

background: pale cool tints of blue-grey, yellow-brown, and light red.
sky: blue, with light clouds.

SUBJECT:

A young soldier of Byronic type, with muscular bronzed limbs, uplifts a blond girl who has evidently been allotted him as booty of war, and at the same time looks down to a companion, also in the stage costume of the classic soldier, for his sword and mantle lying on the ground, which the latter bends to collect. The silhouette of this group has been very carefully studied. A young blond officer, evidently of high position, on the left, also in the stage costume of his rank, directs the proceedings with commanding outstretched arm; behind him is his suite.

In the background, on the right, are townspeople who look on with interest. This scene takes place outside a dilapidated castle, in front of which are trees and sheds.

The illumination is artificial: a carefully arranged studio-light, not the common light of day. The background is grey and pale; it recalls the background of tapestries.

COMMENTS

The figure of Sebastiano Ricci is one characteristic of his times. Born in Belluno in humble circumstances, and forced by poverty to neglect his studies in order to earn his daily bread, he nevertheless rose to be one of the most distinguished painters of the town of his adoption, and died in 1734, at the age of seventy-five, in his fine apartment in the Procurazie, the most desirable and central site in Venice. He lived there *à la grande*[1] with a nephew Marco, the painter and engraver, who was "singularly attached to him," and received the *beaux esprits* of Venice, whether native or foreign, among them Mariette, who was intimate with both uncle and nephew, and Zanetti, the historian and art-critic, then Librarian of S. Mark's.

Ricci's education was varied. He studied first in the school of the Milanese, Federico Cervelli, from whom, according to Zanetti, he acquired that freshness of colour and facility of brush for which he was always remarkable. He afterwards went to Bologna, and thence to Rome, where he proposed to copy the frescoes of Raphael, a study he soon renounced. "Je l'ai entendu dire à son ami Zanetti," writes Mariette, "que, lorsqu'il fut venu à Rome, et qu'il eut commencé à étudier d'après les fresques de Raphael, il souhaita de retourner promptement à Venise, disant que la manière de ce grand homme étoit capable de corrompre la

[1] Mariette, "Abecedario," V. p. 393.

sienne"; meaning, says the discerning Frenchman, that he felt he could never attain to the purity of Raphael's drawing, and might lose the charm of colour native to him as a Venetian. He visited Flanders also, and learned much from "i gran maestri Fiamminghi." He even went to London,[1] too; not as a student however, but as a middle-aged artist of repute, and in the interests of his nephew Marco. His work, of which there are good examples at Hampton Court, was much admired in England.

It would not be unreasonable to fear that a featureless eclecticism might characterise the art of one who was not only played upon by so many influences, but who was early forced by poverty to execute any kind of work fortune might throw into his net; but this is not the case. Sebastiano Ricci's paintings are as characteristically and essentially Venetian as are those of Tiepolo: elegant, worldly, histrionic, full of *brio* and *bravura*; they are nevertheless in the "grand style"; they are the lineal descendants of the great art of Paolo Veronese; behind them lie the long and noble traditions of Venice.

Mariette's attitude towards them is discriminating and sympathetic. Speaking of Ricci, whom, as has been seen, he knew personally, he writes: "C'étoit un fort beau génie. Ses compositions sont heureuses, et toujours riches, son couleur éclatant et agréable; il ne lui manquoit que d'avoir un meilleur goût de dessein." Zanetti also alludes to this weakness.

[1] Not long before 1718. Horace Walpole, "Anecdotes of Painting," Chap. XVI.

"One must not look for exact correctness in the proportions of his figures," he says; "one never fails, however, to find beautiful, gracious, and noble forms. His pictures are always full to overflowing with delightful imaginings, enchanting ideas, variety, and charm. He composed and invented with great judgment, felicity, and truth, and his colour was always lovely."

Zanetti then goes on to explain and justify a quality which Ricci's enemies might have called plagiarism, and it cannot be denied that his special pleading is both ingenious and essentially just. "The power of making his the inventions of others was," he writes, "one of Ricci's peculiar gifts. If some especial theme were proposed to him as the subject of a picture, he would reply (and I have heard him do so often), 'Such and such a painter has conceived it well [il tal Pittore pensò pur bene in questo caso], it is impossible to do it better'; and then he would carry out that conception, but in his own way, and so happily that in the end one had to confess that the picture was his. It seems to me," he continues in his homely, humorous, Italian way, "that he only acted as do all who are invited to a good dinner: he converted food provided by others into his own substance."[1]

His work is still more pointedly and judiciously characterised by his contemporary Vincenzo da Canal: "We find that able, resolute, and attractive manner of painting better illustrated in the work of Sebastiano Rizzi than

[1] Zanetti, "Della Pittura Veneziana," III. p. 437.

in that of any other painter—so much so that all the schools of Europe delighted in the fine movement of his figures, and in the general harmony of the whole picture, in the creating of which he was unequalled, never losing, even as an old man of seventy, those fine qualities which he had as a youth of twenty, and combining, to the delight of all, the manner of Tintoretto with that of Paolo, by both of whom he had always been attracted."

Together with Gregorio Lazarini, than whom, though less scholarly and dignified, he was a finer colourist, Ricci inaugurated the last brilliant phase of Venetian art, the first independent achievements of his pupil Tiepolo being entirely in his manner.

The appreciations of Ricci's art by his contemporaries quoted here may seem exaggeratedly eulogistic to us. It is well, however, to see an artist with the eyes of those who were moulded by the environment in which he too lived, and who looked for that for which he also sought. We are too apt to apply the criterions of the twentieth century to the art of other times. We ask for that which the artist did not profess to give, and are surprised if we are sent empty away.

We require intimacy, restraint, sincerity in the representation of the sentiments. Not so the artists who adorned the palaces of eighteenth-century kings and grandees with pictures which are the MENE TEKEL of a civilisation tottering

to dissolution. *They* looked for very different things: for large decorative effects, for studied silhouettes, for a rhythmic distribution of masses, for *piquante* and luminous colour. Their conceptions were essentially decorative; their pictures eminently suited to fulfil the office for which they were designed, viz. to enliven and adorn halls in which cultivated people gathered to enjoy refined amusement: theatres, music-rooms, reception-rooms, fine staircases and ceilings, and, last but not least, churches, more especially those in which Jesuits aimed at leading the soul to heaven along the broad way of the delighted senses.

DIZIANI

Date of birth unknown; died 1767

FLIGHT INTO EGYPT: RIPOSO. [Plate XIII.]

SIZE:

7 in. by 4 ft. 2 in.; canvas.

COLOUR:

VIRGIN:

flesh-tints: warm, brilliantly luminous.
hair: a red chestnut.
veil: buff.
dress: crimson, tending towards scarlet.
mantle: a light blue, rich and deep in the shadows.

CHILD:

flesh-tints: brilliantly luminous, rendered still more so by the radiant white draperies with which they are surrounded, and by contrast with the vivid and saturated blue and scarlet of the Virgin's draperies.
halo: yellow.
face and hair: warm.

JOSEPH:

flesh-tints: warm, bronzed.
head: bald and luminous.
hair and beard: white.
dalmatica: grey.
mantle: golden brown, with broad and brilliant lights.

ASS: brown.

AMORINI:

flesh-tints: brilliant, warm, luminous.
floating draperies: rose-coloured.
wings: warm, white and grey; red in the shadows.

landscape: a deep brown-green inlaid on turquoise-blue behind the Holy Family; brown-buff and grey-blue on the right, with flushed after-sunset sky.

SUBJECT:

The Madonna and Child with Joseph have sunk down to rest near a clump of trees, beneath which they have tethered their ass.

Joseph gives an apple to the Child, who puts out his small white arm eagerly to receive it.

Two little Amorini, brilliant Pompeian figures, recognising the baby "King of Love," hurry towards him, with outstretched rosy arms, and fluttering wings and draperies. Their tender pink feet touch the ground delicately. Behind them on the right stretches a pearly grey landscape, through which winds a quiet river, with ruined pyramids on its banks: the land of Egypt therefore.[1]

COMMENTS

There is no thought of mysticism here, although the ancient mystic motif of the Apple is retained,[2] nor even much outward seriousness.

[1] The right end of the picture has been omitted in the reproduction owing to the shape of the panel, which is too long and narrow to give *in extenso* without reducing the figures to inconveniently small proportions.

[2] See pp. 88–92.

The *Riposo* has been converted into a gay little piece of boudoir genre, a pleasant rococo scherzo; dainty, graceful, and altogether charming, it is decorative, and nothing else.

This was probably the central panel of the predella of a rococo altarpiece.

Gasparo Diziani, like Sebastiano Ricci a native of Belluno, studied first under Gregorio Lazarini, in whose studio he laid the solid foundation on which the light edifice of his later work was raised; and afterwards with his compatriot Ricci, with whose brilliant and histrionic genius his own had close affinities, and in whose footsteps he trod at the outset of his public career, "dont il épousa la manière," as Mariette says, adding with point: "il étoit né avec génie; mais l'imagination prévaloit chez lui." Certainly academic correctness of drawing and pedantic accuracy were not characteristic of his manner, but *prontezza*, *brio*, *bravura*, ultra-Italian qualities for which we heavier inhabitants of the North have no verbal equivalents, but which are those essential to the branch of art in which, like Ricci, he made his début, viz. scene-painting.

In the eighteenth century Venetian decorators were the most sought after in Europe; as Tiepolo was sent for to Würzburg and Madrid, and Ricci to Rome, Flanders, and London, so Diziani, who had already painted in Roman theatres, was called to Dresden and Warsaw in order to decorate great public buildings.

Zanetti speaks sympathetically of his early training in

the decoration of theatres, adding, "Having thus developed his natural gifts with assiduous labour, he became a good painter, rapid, facile, convincing, and vivacious."

Vincenzo da Canal, having given a list of his pictures in the churches and palaces of Venice, remarks that he painted with admirable rapidity, and in more than one technique, covering great expanses of wall and ceiling with pictures in tempera, fresco, and oil.

Though almost forgotten now, he boasted of a great reputation in his own day, and never lacked commissions. His sketches were so prized in Venice that they were collected there during his lifetime.

The parallel art of the eighteenth century in France, the decorative art of the palaces of Louis XIV. and Louis XV., of Madame de Maintenon, and of Madame du Barri, etc., is better known than its contemporary art in Italy. They resemble each other, for both were the fruit of the same *Zeitgeist*, but they were essentially independent the one of the other.

Morphologically and sentimentally this picture is typically Venetian, not Italian merely. In colour, in space-feeling, and in the character of the types represented it is in the tradition of Bonifazio; in the warmth and childish sincerity of its *joie de vivre* it is Venetian.

ALESSANDRO LONGHI

Born 1726; died 1790

PORTRAIT OF THE WIFE OF TEMANZA. [Plate XIV.]

SIZE:

2 ft. $3\frac{1}{2}$ in. by 1 ft. $8\frac{3}{4}$ in.; canvas.

SUBJECT:

The portrait of a *décolletée* lady turned slightly towards the left; her eyes, however, meet those of the spectator. The oval of the face is wide; the flesh-tints clear and mellow; the eyes dark and vivacious, with heavy brows in striking contrast with the white hair which is lightly brushed off the high domed forehead, and adorned with pearls, and with a little bouquet of white jessamine. The low-cut smoke-grey dress is trimmed with white lace, and edged with gold embroidery. A chain of large pearls is looped about a bunch of red and white flowers worn in front of the bust. A blue mantle falls over the right arm. A strong top-light from the left strikes full on the face and bust, throwing them into strong light and shade. Grey background. On the back of the canvas is written:

"Temanza, moglie del.
del Longhi."[1]

[1] *I.e.* Temanza, wife of. By Longhi.

COMMENTS

This portrait belonged to Mr. Rawdon Brown, the well-known archivist, who lived for many years in Venice. It is a fine piece both of character interpretation and of painting. Temanza's wife must have been an able, healthy, and warm-hearted woman, humorous too, and probably sarcastic.

A portrait of Tommaso Temanza, the Venetian architect, engineer, and art-historian (born 1705, died 1789), attributed to Pietro Longhi, hangs in the Accademia at Venice (Sala IV., No. 10), to which it was given by the Cavaliere Francesco Lazzari. As its measurements are almost identical with those of the portrait here, and as it is executed in a similar technique, it is safe to conclude that the two pictures, doubtless representing husband and wife, were originally executed as pendants.

The portrait of Temanza in Venice is attributed to Pietro Longhi, and so was the portrait here. There are, however, weighty reasons for regarding this attribution as dubious.

What reason is there for thinking that Pietro Longhi was a portrait-painter?

Contemporary art-historians, who knew him personally, do not describe him as such. This is strange, for the portraits which now pass under his name in Venice, Padua, London, Berlin, and elsewhere, are not only generally on a large scale, but on a high level of excellence. Still stranger is it, if these portraits be really his, that they differ totally in style and

technique from the little genre representations of the daily life of Venice which made him famous. They are large and broad in execution, warm in tone, and conceived in a key of colour which is not that of his little satires.

Pietro Longhi was born in 1702; he studied first under Balestra, and then in Bologna under Giuseppe Maria Crespi, called "lo Spagnolo," a painter with whom he had natural affinities. The hand of the master of Pietro Longhi is apparent in a series of pictures by Crespi in the Dresden Gallery.

Immediately after his return to Venice Longhi executed some large decorative pieces, a branch of art he soon abandoned as uncongenial, dedicating himself entirely to the creation of the well-known little easel-pictures in which, like Goldoni, he gently satirised the manners of his native town. The instinct which impelled him to abandon the way on which he had embarked for another of his own invention was sound; for though inimitable when working within the limits prescribed by the smallness of his canvas, and the character of his subject-matter, he is said to have been unable to cope with the difficulties presented by heroic art, whether its material were ideal or realistic. This was clearly stated during his lifetime by his son Alessandro, in the text which accompanies his engraved portrait of his father. It runs as follows: "After several years of study [in Bologna] he returned to Venice; but realising the difficulty of achieving distinction in historical art, he changed his plans, and being

brilliant and original took to painting certain little representations of . . . town life: 'conversazioni, riduzzioni, con i scherzi d'amori e di gelosia,' which, being done with exactitude from life, took Venice by storm. He delighted in masked figures, of which he caught the gait and gestures with such truth that, though the faces were masked, they were perfectly recognisable.

"These pictures—being something quite new, a way of art hitherto untrodden by any, whether ancient or modern—pleased immensely, so much so that they were coveted not only by the members of the aristocracy, but by every one who cared for works of art of exceptional quality: they were even sent to the Courts of Europe. Moreover, as they boast of retaining their charm when printed, they were engraved in copper by the most celebrated engravers.

"My father lives in his own country [*patria*], acclaimed and loved by all the nobility of Venice." [1]

In this filial eulogy, through which there rings a vibrant note of family pride, but which is most discriminating, and

[1] "Longhi, Alessandro. Compendio delle Vite de' Pittori Veneziani Istorici più rinomati del presente secolo, con suoi ritratti dal naturale, delineati, ed incisi" (Venezia, 1762): "Dopo alquanti anni di studio [a Bologna] ritornò a Venezia; ma comprendendo le difficoltà di distinguerei nello Storico, mutò pensiero; ed avendo uno spirito brillante e bizarro, posesi a dipinger in certe piccole misure Civili trattenimenti, cioè Conversazioni, Riduzzioni; con i scherzi d'amori, di gelosia, i quali tratti esattamente dal naturale fecero colpo. Dilatossi poi con Mascherate, così al vero espresse nei loro naturali andamenti che sono conosciute anco sotto la maschera. Che come etrada non cercata, ne calcata da qualsivoglia tanto antico, quanto moderno pittore, piacque al sommo; cosichè sono desiderati i suoi quadri da tutte le case Patrizie non solo, ma da chiunque fa stima d'opere singolari; onde ne vengono spedite anco nelle Corti d'Europa; e perchè vantano lo stesso pregio impresse in carte, sono da più celebri Intagliatori incise in rame. Vive in Patria applaudito, ed amato da tutta la Veneta Nobiltà."

invaluable as the fruit of close intimacy, Alessandro makes no reference to his father as a portrait-painter. This would be inexplicable were he the author of the remarkable portraits which are attributed to him in many of the great galleries of Europe; for Alessandro is very careful to enumerate the varied gifts of the other artists whose biographies he wrote, and is most scrupulous in recording even the minor phases of their art-activity. Is it likely that he would forget to mention magnificent portraits which, were they by his father, would have added to the wealth and honour of his own family? Surely an answer in the negative is inevitable.

In 1766 an Academy of Painters was founded in Venice by order of the Senate. The majority of Venetian painters belonged to this body, among them the two Longhi, father and son. In the official list of its members, Pietro is described as a "figure-painter" only, and not as both a "figure-painter and portraitist"; his son Alessandro, however, who was then forty years of age, is entered as a "portrait-painter."

Pietro destined Alessandro, from his earliest youth, to the career of an artist; he did not train him himself, but placed him in the school of Giuseppe Nogari, celebrated as a colourist, a painter of half-length figures, and a portraitist. The latter was Nogari's profession; he painted one or two altarpieces only; he formed his style, says his pupil Alessandro, on the works of Titian exclusively: "the

immortal Titian, basis and foundation of the Venetian school." The pupil, it appears, shared the enthusiasm of the master.

Alessandro was a successful portrait-painter, as he himself relates. His statement is verified by Mariette: "Alexandre fut mis chez Joseph Nogari pour y apprendre a peindre, et, témoin de ses succès dans le genre du portrait, il s'y adonna tout entier." [1]

His name as a portraitist occurs in Venetian inventories of his own time and later, but is never met with in the present day; it is forgotten, blotted out. All portraits bearing the name of Longhi are now attributed to his father, Pietro, who was never mentioned in his own day as a portraitist, and by whom, as far as I know, not a single documented portrait exists. But he was the author of the celebrated little pieces of satiric genre, the great Longhi, the Longhi of European fame, and therefore no possessor of a Longhi was satisfied unless his Longhi were accepted as a Pietro Longhi!

The picture-dealer fell in with this mood: he was charmed to supply purchasers with an article bearing the name they "fancied"; and so the son was sacrificed on the altar of his father's celebrity. It is only right, however, that the confusion thus generated should cease, and that tardy justice should now be done to Alessandro Longhi, the portrait-painter.

[1] "Abecedario," III. p. 220.

SCHOOL OF TIEPOLO

UNKNOWN SUBJECT

SIZE:

2 ft. $\frac{1}{4}$ in. by 2 ft. $6\frac{1}{2}$ in.; canvas.

COLOUR:

PRINCESS:

flesh-tints: blond.
hair: flaxen; draped buff head-dress with gold coronet.
dress: pearl-coloured draperies; pale rose bodice and part of sleeve; crimson draperies behind; rich jewels.

YOUNG ORIENTAL:

flesh-tints: characteristically Eastern; light brown.
dress: grey-blue.
mantle: pale olive-green.
turban: blue-green, twisted round an orange-crimson cap (tomato-coloured).

TWO BACKGROUND FIGURES:

low in tone, but with strong warm lights on their faces.

WEEPING WOMAN ON RIGHT:

draperies: light grey-pink.
head-dress: dark grey-blue.

architectural background: grey.
sky: pale grey-blue.

SUBJECT:

A young Oriental, one hand raised in eager speech, takes the hand, seemingly given reluctantly, of a young richly dressed blond woman wearing a coronet, behind whom is a weeping woman.

Canaletto pinx.ᵗ

Hill Branch, Colnaghi & Cᵒ

Piazzetta di San Marco, Venice

COLLECTION OF Dʳ LUDWIG MOND F.R.S., LONDON

LUCA CARLEVARIS

Born 1644; died 1730

THE PIAZZETTA DI SAN MARCO, VENICE. [Plate 7.]

SIZE:

1 ft. 6 in. by 2 ft. 8 in.; canvas.

COLOUR:

architecture: pale stone-grey, seen against grey clouds.
foreground: golden buff, forming the background to a number of many-coloured but soberly tinted figures.

SUBJECT:

The Piazzetta di S. Marco, the Dogana, S. Maria della Salute, and the Giudecca seen towards sunset from the Ponte della Paglia.

COMMENTS

Italians care greatly for the doings and sayings of their fellow-men. Their chief interest in life is the human interest; all else is subsidiary. It is for this reason probably that the art of landscape-painting was a flower which bloomed late in Italy.

The dignified lines of the mountains and watered plains

which form the background of many an altarpiece prove that a fine unconscious sentiment for landscape always existed; but there was no landscape-art proper, no art of which the subject-matter was landscape, in and for itself, until the seventeenth century, and even then that art was called into being in Central Italy by two Frenchmen, Claude and Poussin, and in Northern Italy by Dutch and Flemish artists.

At first sight it may seem that this is hardly true of the art of beautiful Venice, whose beauty was always a cult among her children. Yet surely, Giovanni and Gentile Bellini, Carpaccio, Giorgione, Titian, and Paolo Veronese took the natural beauties with which they were surrounded quite naïvely as a pleasant background to their own lives. They were only aware of them in relation to themselves.

But it was different with Northerners; Italy was a revelation to them, something rare and precious, supremely worthy of being painted for her own sake. They never wearied of picturing her cities and hills.

A distinction should be made between Italy's Latin lovers, Claude and Poussin, who understood her, and her Dutch and Flemish admirers, who did not. The latter knelt before her, gazing through northern spectacles; they noted her peculiarities, and registered her obvious charms, but they never entered into her intimacy. Notwithstanding their goodwill, it was not given to them to reveal her to the world, but first to the two Frenchmen, and then to a group

of the children of her old age, who loved her as a mother, and not as a beautiful curiosity: to Canale, Guardi, Piranesi, and others, who tenderly recorded the pathetic and somewhat meretricious charm of her irresistible old age.

Midway between these northern painters, the Vanvitelli (Van Wittel), Lingelbach, and the like, and the Venetian School of which Canale bears the banner, stands the author of this picture, Carlevaris, whose works, now rare, were highly thought of in his own day—indeed, exaggeratedly so it may seem to those who are familiar with the culminating point of the art he may be said to have inaugurated: the noble art of Canale.

His contemporary and fellow-citizen Vincenzo da Canal is the only writer who treats of him at all fully. "Our compatriot Luca Carlevaris," he writes, "artist and mathematician, painted landscapes, views of towns, little stories, villages, and architecture in a manner at once chaste [*castigato*] and scholarly. He worked for England, France, Poland, and other parts of Europe, creating much which is unequalled for charm, for the gallantry of the figures, for the originality of the grouping, for open-air effects, and for those of gleaming waters; he was therefore employed by us to represent such subjects as public entries, splendid official regattas, etc., also by Ambassadors and foreign Princes, and this to the end of his life, which closed in the February of 1730. Friuli was the birthplace of this man of great integrity, who lived in Venice under the patronage of the family of the

Zenobi, for whom he executed works remarkable for their delicacy and good taste." [1]

He was born in Udine in 1664: his life corresponded approximately, therefore, in length and date with those of Willem van Mieris, and the elder Van Wittel[2]; and it is with their work that his should be compared.

He was thirty-two years older than Canale, whose genius threw his taste and talent into shade. As his contemporary Zanetti says: "Carlevaris was an excellent painter of sea-ports, fishing villages, also of views, and architectural pieces, but the rise of our Antonio Canale has obscured the recognition of his merits." [3]

The painters whose subject-matter was the town of Venice, and who immediately preceded Carlevaris, were chiefly artists whose taste had been formed in the North. They painted her in the pale and uniform key characteristic of northern landscapes, choosing days in which colour was not saturated, warm, and golden, but cold and silvery, and the contrast between light and shade as slight as possible. Their minds, moreover, were tainted with the traveller's conscious interest in topography. Their work was documentary; they aimed at giving information; they were not content to record

[1] Vincenzo da Canal, "Vita di Gr. Lazzarini," pubblicata da Moschini, Venezia, 1809.

[2] Kaspar van Wittel, known in Italy as Gasparo degli Occhiali, born at Utrecht in 1647; died at Rome in 1736. He begun life as a painter of miniatures. His son Lodovico Vanvitelli, born at Naples in 1700; died at Caserta in 1773. He was an architect of repute, which profession his father had also exercised.

[3] Zanetti, "Della Pittura Veneziana," p. 447.

their impression of a beautiful group of buildings, but were tempted into crowding other objects of interest on to the scene, objects remembered possibly by the purchaser, perhaps a merchant in Augsburg or Lyons, who had visited Venice in his youth, or of which he had read, and therefore liked to see represented. They treated the inhabitants of Italy in the same spirit, the spirit which occupies itself with facts rather than with beauty, looking at them with the eyes of the costumier rather than of the artist.

Lastly, being too often northern peasants, and accustomed to painting peasants and the brawls of peasants in pothouses, they ignored the splendour of Italy, in which alone Renaissance artists had been interested, and occupied themselves with its picturesque squalor.

Carlevaris was an Italian who had inherited these prosaic traditions. His interest in the Piazzetta is topographical; his representation of it could vie with a photograph in the accuracy of the reproduction of unimportant details. The day is wet and cold; there are no dramatic effects to register. The technique is cold also—cold, mechanical, *léché*.

The Piazzetta is crowded with people of all countries and ranks, arranged somewhat artificially in groups which add neither accent nor rhythm to the composition. Their costumes, however, are conscientiously rendered: German pilgrims, furred Turks, priests, Dalmatians, little *bourgeoises* wrapped in shawls, beggars, *contadini*—there they all are, in the dress of their class and time; but there is no sparkle, no

brio, and, above all, no atmospheric effect; it is only after we have gazed on the picture for some time that we realise why the Piazzetta is so crowded. It is the magic hour of sunset; the inhabitants of narrow *Calles* are gathered together, wrapped in furs and mantles, at the end of a wintry day to watch the sun sink into the waters; presently they will creep back to their fireless rooms, and, perhaps solacing themselves with a *scaldino*, will wait for his vivifying return on the morrow.

The Piazzetta at sunset! With what glow and splendour Canale would have invested the scene!

This was the niveau of the Venetian-Dutch art which was collected and prized by the connoisseurs of the seventeenth century before Canale arose, and "obscured its merits," revealing the sun-saturated aristocratic Venice which is associated with his name. It is important, in justice to him, that this should be realised.

Yet, to be just to Carlevaris also, it must be said that his work here has merits other than those of the historical document. It has beauties which presage the dawn. The time was ripe for Canale.

There is charm of delicate colour in his rendering of the Dogana and Salute, silhouetted against masses of grey cumulus cloud, clouds and buildings alike touched by a fugitive gleam of watery light; and much that is exquisite in his rendering of the delicate beauty of the distant Giudecca, lying, veiled in mist and light—a warm bar of pearly grey, fringed with campaniles and domes and high façades,

thrust between the blue waters of the Canal, and the quiet evening sky.

Beautiful too is the drawing of the large three-master lying close to the Piazza, its hull glowing in the sunset, its fine rigging delicately inlaid upon the sky.

This picture was not designed for a gallery, or to adorn a large room, but for a *cabinet.* It is impossible to do it justice unless it be placed near the eye, and in a good light.

ANTONIO CANALE

Born 1697; died 1768

FAIR ON THE PIAZZA SAN MARCO, VENICE. [Plate 8.]

SIZE:

2 ft. $3\frac{1}{4}$ in. by 1 ft. $11\frac{3}{4}$ in.; canvas.

COLOUR:

Campanile: golden red.
tents: a golden white.
pavement: in the light, a warm pink-grey; in shadow: warm heavy grey.
sky: a pale aerial blue.
clouds: opalescent and vaporous grey.
S. Mark's: opalescent. *Procurazie:* warm grey.
Doge's Palace: pale red.
figures: pale blue, pale pink, white, crimson, etc.

SUBJECT:

View of a midsummer fair on the Piazza S. Marco, seen on a sunny afternoon from the south-west corner of the Piazza.

COMMENTS

The structure of this composition is singularly simple and grandiose. A number of strongly marked lines in sharp perspective converge on the central point of Ducal Venice: the Porta della Carta. In front of this point rises the watch-

Antonio Canale pinx.ᵗ

Hal Pewtress, Claypoint & Cᵒ

Four. Piazza San. Marco. Venice

COLLECTION OF Dʳ LUDWIG MOND, F.R.S., LONDON

tower of Venice: its Campanile; erect, martial, compact of vertical lines.

Behind this austere pattern of lines of movement lie the quiet level lines of the Ducal Palace, and spring the arches of S. Mark's, glittering with pinnacles, and brooded over by the swelling curves of pearly cupolas, curves silhouetted upon pale cumulus clouds floating, warm and vaporous, in the misty radiance of the light-saturated heavens.

The Piazza, broadly inlaid with sunshine and shadow, is peopled with men and women in the fantastic dress of the eighteenth century. Full-skirted, gold-braided, many-coloured, bewigged and masked, they are rendered with incomparable *brio*, and seem to synthetise the rococo gentility of their charming and decadent times.

This splendid southern scene is framed in the bold swinging curve of a shadowed archway, the darkness of which accentuates the brilliant golden-white of the tents, and gives luminosity to the shadowed Procurazie, the columns and pilasters and steps of which glimmer with the reflected light beating up from the pavement, and from the sun-smitten canvases beyond.

Most admirable is the painting of the brilliant personages who have sought the sheltering transparent shade which lies at the base of the Procurazie; bathed in shadow, but not lost in it, the colour and values of their modish garments are rendered with consummate art. The crisp crumbling touch with which the light flickering on their masks and laces and

gold braid is suggested, gives quality to the flat evenly laid colour with which they are surrounded.

Canale's contemporary, Zanetti, speaks sympathetically and with judgment of the great Venetian's art.

"Written memorials of this distinguished master," he says, "are perhaps superfluous, because of his many works scattered over the most civilised parts of our Europe, which will always bear honourable testimony to his worth (he was twice in London, where he lived and painted for many years, acquiring glory and money). He was one of the finest painters of his day, both of views and of architectural subjects, and borrowed as much from fact as from imagination.

"In his pictures Canale united pictorial licence to nature, but so sparingly [*con tanta economia*] that his works seem realistic to those who bring nothing more than common sense to the task of judging them [*a chi non ha che buon senso*]; but those who really understand, find more: great art in the choice of the point of view, in the distribution of the figures, and in the management of light and shade; also a lovely precision, and delicious facility of colour and brushwork, fruits of a serene soul, and a happy genius.

"He was the son of Bernardo, who sprang from the noble family da Canal, and was a scene-painter. In his early youth he practised this profession with his father. . . . In about 1719 he solemnly excommunicated the theatre

[*i.e.* scene-painting], and, still young, went to Rome, where he devoted himself exclusively to painting from nature." [1]

How discriminating and how precise is this appreciation!

How right is Zanetti's insistence on the happy artifices, skilfully concealed, except from those who love them, by which Canale transmuted the raw material of nature into the golden substance of art. What he did was almost nothing, and yet it was everything. A little legerdemain, an accent here, an omission there, and the pleasant scene was endowed with a nobler beauty than its own: with rhythm, cadence, equipoise. Again, how admirable is the colour of Zanetti's untranslatable adjectives, his "bella nitidezza, e saporita facilità"!

The man Canale must have been like his work: charming, sparkling, witty. Zanetti's "scomunicò solennemente il teatro" has the ring of an echo of words caught from gay lips.

But Zanetti does not name the supreme qualities by which Canale enchants modern eyes in such a picture as this: atmosphere, radiance, values.

The sun-checkered Piazza is like a cup full to the brim with light and air; it is they who determine the colours of the objects it holds. The Campanile rises like a shaft of coral, submerged in a crystalline sea of a substance finer than water. Light and air hang like translucent veils between us and the pearly cupolas of S. Marco; they are the life-element of the vaporous clouds which float in the vibrating sky.

[1] Zanetti, "Della Pittura Veneziana," p. 462.

SCHOOL OF CANALE

VIEW IN VENICE

(FROM THE PIAZZETTA ON TO THE BACINO DI SAN MARCO)

SIZE:

1 ft. 6½ in. by 2 ft. 8 in.; canvas.

COLOUR:

Palazzo Ducale: light yellow-pink.
Column and pavement on right: dark grey.
figures: blue, blue-grey, pink, etc.
Bacino: grey-green.
Riva degli Schiavoni: pale yellow-pink, lighter than the sky.
sky: blue.

SUBJECT:

In the foreground lies the Piazzetta, about which loiter gentlemen of fashion enjoying the cool afternoon air. On the extreme right rises the Column of the Lion, the shadow of which falls obliquely across the picture; on the left the cliff-like walls of the south-western corner of the Palazzo Ducale glow in the light of the declining sun.

The landing-place is thickly set with waiting gondolas; they glide about the crystal waters of the *bacino*, and among the large ships, the richly decorated

gilt prows, masts, and sails of which glow in the sunshine.

In the distance stretches the long golden line of the Riva degli Schiavoni, its houses doubled in the mirror of the quiet waters. Beyond and above all rises the clear serene sky.

COMMENTS

The plan, the formal design of this picture, is Canale's, but that which makes Canale supreme among the painters of Venice is absent: *brio*, atmosphere, and the glow and sparkle of light.

An attempt to distinguish between the work of Antonio Canale and that of his nephew Bernardo Belotto has been made recently. It was inspired by Giovanni Morelli-Lermolieff.

The work of this Belotto, or Canaletto, as he is usually called, is frequently confused with that of Canale; it is also sometimes described as on the same artistic level; by the authors of the Catalogue of the National Gallery (1906) for instance, who make the following statement: "The two Canaletto painted so much alike that it is often difficult to distinguish between their works. Belotto being long the pupil of his uncle completely acquired his manner of execution."

The following facts should help to dispel this illusion, and explain how the confusion of names came about.

Antonio Canale had a nephew, called Bernardo Belotto,

who worked as a youth in his studio. This young man left Venice, however, in 1745, at the age of twenty-five, and never returned. Obviously he cannot have worked very long in his uncle's studio as a finished artist. The views he painted in Verona, Dresden, Vienna, and Warsaw—all cities in which he is known to have stayed,[1] but which were never visited by Antonio—differ from signed landscapes by his uncle in colour-key and quality. These pictures, and not others painted in Venice, must be accepted as standard works in which his style, in contradistinction to that of his uncle, may be safely studied. He usually signed himself: "Bernardo Belotto detto Canaletto."

Antonio Canale, on the other hand, was no traveller; he went to Rome in his youth, and visited England twice (in 1746–8 and after 1753); otherwise, to all intents and purposes, he spent the whole of his life in Venice. His work, when signed, bears the signature: "Antonio Canal,"[2] never "Antonio Canaletto"; this statement applies equally to paintings and engravings.

Contemporary writers, notably Mariette and Zanetti, called him Canale, and not Canaletto. The former comments on his name in the following words: "Jean Antoine Canal, ou da Canal, ainsi qu'il l'écrit lui-même

[1] He was in Dresden from 1747 to 1758; in Vienna from 1758 to 1760; then at Warsaw, and then again in Dresden. In 1768 he returned to Warsaw as Court Painter to King Stanislaus Poniatowski, and remained there until his death in 1780.

[2] As in the splendid collection of his paintings in the Wellington Gallery, Windsor Castle.

dans un mémoire qu'il m'a envoyé et qui contient sa généalogie." [1]

Zanetti, who published his biography of Antonio Canale in 1771, three years after the painter's death, which took place in 1768, does not mention Belotto at all. Evidently, having left Venice twenty-three years previously as quite a young man, and having never returned, he had dropped out of the ranks of recognised Venetian painters.

Mariette, however, devotes the following lines to his person and work: "Bernardo Belotto," he says, "qui se fait nommer il Canaletto, et qui par là a voulu se mettre en crédit et se faire honneur d'être le neveu et le disciple d'Antoine Canal, excellent peintre de veuës. Il est Vénétien ainsi que son oncle; son genre est aussi de prendre des veuës. Il cherche à être en tout un parfait imitateur de son maître. Le roi de Pologne, Electeur de Saxe, n'ayant pu avoir l'oncle, a fait venir à Dresde le neveu." [2]

The reasons for which Belotto added Canaletto, "young Canale," to his own name are obvious. He evidently had an eye for business, and recognised its commercial value. It also added to his prestige. But it did not quite satisfy his ambition: while working in the studio of the celebrated uncle his relationship to whom he was so anxious to advertise, he actually called himself "Bernardo Canal." His

[1] Mariette, "Abecedario," I. p. 298.
[2] *Ibid.*, I. pp. 114 f.

name is entered in this form in the list of the members of the Society of Painters (Fraglia) from 1737 to 1743.[1]

Bernardo Belotto, however, was not the only painter in Venice known by the pseudonym "Canaletto": a fact which probably lies at the bottom of much confusion.

Antonio Canale himself was sometimes familiarly called Canaletto *in Venice*, and is thus named by more than one of his biographers. Cicogna begins his treatise on him[2] with the words: "Antonio Canale, detto il Tonino [little Tony] ed il Canaletto [little Canale]." Doubtless he was small of stature; the diminutive was inevitable in Italy. Naturally Antonio never placed the familiar nickname by which he was known to his friends on his work. Bernardo Belotto, however, incorporated it with his official signature, no doubt with the intention of placing himself before the world as his uncle's heir, in more senses than one.

Evidently, as time rolled on, and the personal memory of Canale died away, the individualities of these two painters grew indistinct in the mind of posterity, and were finally merged in that of the composite being known to the collector as "Canaletto," on whom all Canalesque work was fathered, to the advantage and enrichment of dealers, but to the detriment of the fame of the great *capo-scuola* Canale, the master of Guardi, Belotto, and many others.

[1] See G. Nicoletti, "Per la storia dell' Arte," in the *Atteneo Veneto*, 1890.

[2] "Iscrizioni Veneziane," Vol. V. p. 344 (Venice, 1842).

This state of affairs endured until Morelli-Lermolieff forced connoisseurs to realise and acknowledge the very different level of the work of the two masters then passing under the generic label "Canaletto."

Were I to bend myself to the latest phase of modern connoisseurship with regard to this vexed question, I should attribute the "View from the Piazzetta" here to Belotto, because it is Canalesque, but cold in tone and unatmospheric; in short, because it is not on the level of Canale's personal work.

I protest, however, against the attribution to Belotto of all Canalesque pictures which are not of the first water, more especially if their subject-matter be Venetian.

The majority of the Italian views now attributed to Belotto can be proved to have been sent to France, to Germany, or to England, as the case may be, *from Italy*. Belotto, however, as has been said, lived in Germany and Poland from his twenty-fifth year onward, in Dresden and Warsaw chiefly; having once left Venice he never returned there as a resident. It is incumbent therefore on the makers of such attributions to prove that the pictures they attribute to Belotto were painted in Germany or Poland, and not in Italy.

It is not impossible, or even unlikely, that Belotto may have painted some views of Venice while in Dresden or Warsaw, from sketches brought with him from Italy. These, however, cannot but have been few in comparison with the

mass of Canalesque views of Venice now attributed to him; again, the onus of proving that the particular picture in question was one of these, rests with those who attribute it to him.

He painted a number of views of the northern capitals in which he lived, and of the castles and towns in their neighbourhood. These are both well known and accessible; many and excellent examples hang in the Public Galleries of Dresden and Vienna. They are similar, but superior, stylistically, to the many views of Venice which are certainly the work, not of Canale himself, but of his pupils and assistants, pictures which may have been executed in Antonio's atelier, but to which he did not put his signature.

The absence of a signature, however, is no argument against the authenticity of pictures in Canale's style, if they are on a sufficiently high level of quality; it does not affect such a picture as the "Piazza di S. Marco" in the Mond Collection,[1] for instance, which was certainly both designed and executed by him.

The views of Venice now in Windsor are signed, probably because Consul Smith, who ordered them, asked for the signature, but possibly also because Canale wished his works to witness to their maker's ability in the foreign land for which they were painted.

He constantly left pictures unsigned, however, which

[1] Plate 8.

were destined to remain in Venice: a signature there was a superfluity, for the position of his work in his native town was unique and impregnable; no rival disputed its supremacy.

Antonio Canale visited England twice, not once, as is said in the Catalogue of the National Gallery.[1] This is stated by Zanetti,[2] Fiorillo,[3] and others. Zanetti's testimony is of importance because he was a fellow-townsman and contemporary of Canale.

His first visit was made in 1746–1748. The date of the second is not mentioned by any of his biographers; it must have taken place after 1753. This I conclude from the fact that the building known as the Horse Guards, Whitehall, which was erected in 1753, is the centrepiece of a fine picture in his manner, now in the possession of Mr. William Drury Lowe, of Locko Park, Derbyshire.[4]

Two representations of English views are attributed to him in the Catalogue of the National Gallery: No. 942, "Eton College," and No. 1429, "Interior of the Rotunda at Ranelagh in London" (executed according to a manuscript note in 1754). Both these pictures, however, are obviously school-pieces.

[1] Page 101.

[2] "Della Pittura Veneziana," p. 462.

[3] "Geschichte der Malerei" (Göttingen, 1801), Bd. II. p. 188.

[4] "Catalogue of Pictures at Locko Park," by J. P. Richter (London, 1901), pp. 47, 48. In this Catalogue, written nearly ten years ago, I fell into the very error I now condemn. This Canalesque picture is evidently not the work of Canale's own brush, but it does not therefore follow that it was executed by Bernardo Belotto.

Antonio Canale found imitators among English painters who were probably his pupils, or assistants, and who assimilated their style to his.

His following in Venice was naturally much larger. His pupils, assistants, and imitators there continued to paint long after his death in the manner he had made popular and lucrative. Their anonymity was jealously preserved by the dealers who retailed their works. These pictures seem to have passed at an early date under the equivocal and misleading title of "Canaletto."

Such pseudo-Canales left Venice in numbers during the early part of the nineteenth century, and were distributed all over Europe, for the demand for the works of Antonio Canale by no means ceased after his death; the result being that the name "Canaletto" came to stand, not for an individual, but for a species. In the same way the name Belotto, to-day, stands not for an individual, but for a species, and that an inferior one. The great mass of school-pieces which are neither by Canale nor by Belotto should not be forgotten.

Canalesque work should be classified under three headings at least: (*a*) under the name of Antonio Canale (nicknamed "Canaletto" in his native town, a nickname he himself never used); (*b*) under that of Bernardo Belotto, who added "Canaletto" as a title of honour to his own name, and used both as a signature on the many pictures of northern

towns and buildings now in German and Austrian galleries; and (*c*) lastly, under that of school-pieces, executed by Antonio's followers both before and after his death; there is scarcely a gallery in Europe which does not contain examples of these anonymous works of imitators, which are generally labelled "Canaletto," but which it is the fashion now to attribute to Bernardo Belotto.

The "View from the Piazzetta" in the Mond Collection is one of these school-pieces.

GUARDI

Born 1712; *died* 1793

A PAPAL RECEPTION IN VENICE. [Plate 9.]

SIZE:

2 ft. $2\frac{3}{4}$ in. by 2 ft. $7\frac{1}{2}$ in.; canvas.

SUBJECT:

The ostensible subject-matter of this picture is the reception of the Doge and the Senators by Pius VI. Its real subject-matter, painted *con amore*, is the dignified and daintily decorated rococo hall of the Scuola di S. Marco, close to the Church of S. Giovanni e Paolo; its vast nobly planned spaces brimming with light and air.

COMMENTS

The colour of this hall is tender and faint as that of spring flowers. Its polished floor is honey-coloured. Its broad enamelled ceiling, slightly patterned with a pale golden buff, is of a mellow glossy white of the tone and quality of old painted satin. Its walls, dimly panelled with wood below, are of a pale sea-green, and inlaid with blond pictures of admirable proportions, arranged in groups of four, set in slender gilt frames let into delicate rococo designs in light raised stucco; they are pierced, moreover,

A Papal Reception in Venice

COLLECTION OF Dr LOUIS MOND, F.R.S., LONDON

by high narrow windows with crimson curtains, through which the sunshine filters, refining these hangings into something vivid and translucent as flame.

This note of crimson, on a background of tender and mellow green, white, and golden buff, is the dominant colour-note of the picture. It glows and gleams and shimmers—dim, silvery, purple-shadowed, sometimes almost violet—in the dresses of the long procession of richly robed magnates which streams round the hall, a river of warm and sober colour relieved against the dim black and silver of the courtly personages who line the wall. It is concentrated in the vivid point towards which this procession moves, carrying the eye with it: the crimson Papal dais.

But Guardi, it seems, was not content with mellow radiance, be it ever so lovely. He wanted sparkle; and so he hung chandeliers of Muranese glass, on chains sheathed in pale silk, at short intervals down the hall. Their forms have the upward spiral rush and swirl of *feu d'artifice*; they introduce capricious movement, and flickering rococo lines into the spacious, radiant, quiet room.

At the far end of the hall the aged Pope is seen in the act of descending the steps of the crimson-canopied dais in order to receive the Doge Paolo Renier, one of the last Doges of Venice, who advances at the head of the long cortège of the members of the Signoria. They move forward slowly, with the gentle and stately carriage peculiar to Venetian patricians, in the dignified dress of their

official station, *i.e.* flowing crimson robes and the white full-bottomed wig which Louis XIV. had made *de rigueur*.

The wall on the right is lined with a single row of courtly personages who talk affably together. They wear the black silk gowns, white lace cravats, and full wigs of the Venetian aristocracy.

Similarly dressed personages stand in a row along the wall on the left. Beyond them are Capuchin monks, their brown gowns almost hidden under long grey hoods. These are probably the Pope's hosts. Beyond them is the mixed throng of clericals who form the Papal suite. In attendance on the Pope are two cardinals.

In front of the patricians on the left is a row of sparkling figures in the gala dress of the day, who carry halberds, probably a guard of honour.

This picture was painted by Guardi in his seventieth year. Like Titian's "Madonna and Child" in Dr. Mond's collection, it is the *résumé* of his life's work, of his art-experience. Both artists rose from the statement of facts to the record of impressions. Their work, as it approached perfection, became synthetic.

The scene represented is the state reception by Pius VI. (Braschi, of Cesena) of the official farewell visit of the Doge, Paolo Renier, and of the Signoria on the eve of his

departure from Venice after the famous visit which took place in 1782, on the Holy Father's return from Vienna. His journey there was the result of his desire to dissuade Joseph II. from continuing the liberal policy on which he had embarked, and which greatly alarmed the Curia.

Before his arrival in Venice the Pope had expressed a wish to be lodged in the Convent of S. Giovanni e Paolo, of which the splendid rooms of the Scuola di S. Marco formed part. Starting from Padua early in the morning of the 15th May, he arrived on the evening of the same day in Venice. He was met at S. Giorgio in Alga by the Doge and Signoria, who conducted him in a glittering richly gilt barge, especially designed for the occasion, to his lodgings in the Convent of S. Giovanni e Paolo.

On the following day he received the Bishops of the Republic, and assisted at a "Te Deum" intoned by the Patriarch.

On the 17th he visited the Arsenal, the Cathedral (S. Pietro in Castello), and the Church of S. Caterina.

On the 18th he visited the Churches of S. Marco, S. Giorgio Maggiore, the Redentore, and SS. Gervasio e Protasio, also the Scuola di S. Rocco.

On the 19th, Whit Sunday, he read Mass in the Church of S. Giovanni e Paolo, assisted at the High Mass performed by the Patriarch in the presence of the Doge and Signoria, and gave the people the Papal Benediction from

a Loggia especially erected for the purpose in the Piazza S. Marco.

On the evening of the same day he attended an official farewell reception given him in the Ducal Palace by the Doge and Signoria, immediately after which he started for Padua.[1]

Two days later Guardi received a commission from Peter Edwards, an English painter settled in Venice, for four pictures commemorating the Papal visit. The contract in which the mutual obligations of Mr. Peter Edwards and Guardi are defined is still in existence, as is also Guardi's receipt for the payment of the said pictures.[2]

The former is dated May 21, 1782, and runs as follows :

". . . [The opening phrase is missing] . . . which four pictures shall represent the four functions connected with the visit of His Holiness, Pope Pius VI., to this city (in questa Dominante), binding myself to paint the views of the places on the spot, and to follow the instructions of the aforesaid Signore Edwards in the disposition and collocation of the figures acting in the functions, which functions shall be indicated presently ; in all, for the sum agreed upon of ten Venetian zecchini, I repeat ten for every picture, being in

[1] See Cicogna, "Is. Ven.," IV. 556.

[2] Biblioteca del Seminario Patriarcale, Cod. n. 961, int. 52, published in G. Simonson's "F. Guardi," p. 82.

all, forty Venetian zecchini; and the subjects to be represented are the following:

"1. The arrival of His Holiness at S. Giorgio in Alga, and his meeting with the Serenissimo.

"2. The Papal Mass in the Church of S. Giovanni e Paolo.

"3. His Holiness in the act of descending the throne in the Audience Hall in order to meet the Serenissimo on the occasion of his farewell visit.

"4. The Blessing of the People from the Loggia of the Scuola di S. Marco."

Guardi's receipt runs as follows:

"On the 24th of December, 1782, having finished the above-mentioned pictures, I, the undersigned, declare that I have received from Signore Edward[e]s *lire de piccoli* 680, which are the balance of what is due to me according to the contract given above; they are in all lire 880, are 40 Venetian zecchini. I say I have received today the balance lire 680; and in addition to these I have received from the above-named gentleman eight Venetian zecchini which he gave[1] me over and above the sum established in the contract for the pictures already mentioned, on which I undertake to make some small further alterations which the same Signore Edward[e]s wishes

[1] "Ch' egli gratuitamente mi regala per soprappiù."

I should make. I declare that as a gift I have received zecchini 8."

"I, Francesco de Guardi, affirm as above that I have received in all one thousand and fifty-six lire."

It is not known what became of the first two pictures of this suite, or where they are now. The third is the "Reception" of the Mond Collection. The fourth, which was its pendant while in the Cavendish Bentinck Collection, was bought at the sale of that collection by M. Henri Rochefort.

There are many copies of this "Blessing of the People from the Loggia"; one is in the University Galleries, Oxford; another in the Dresden Gallery; a third in the Gallery of Stuttgart[1]; and a fourth in the collection of Mrs. Burns, North Mims Park, Hatfield.

The original picture—that bought by M. Henri Rochefort—like its companion in the Mond Collection, measured 2 ft. $2\frac{3}{4}$ in. in height by 2 ft. $7\frac{1}{2}$ in. in width. The Oxford version measures 1 ft. $8\frac{1}{2}$ in. by 2 ft. $2\frac{3}{4}$ in. The example in the Dresden Gallery is of approximately the same size and shape. I have not seen Mrs. Burns' picture, on which I can therefore offer no opinion.

I am convinced, however, that the other three versions, those namely in Oxford, Dresden, and Stuttgart, were not executed by Guardi himself, but are contemporary copies.

[1] See reproduction in George Simonson's monograph on Guardi.

Their technique resembles that of Canale rather than that of Guardi.

The hypothesis that they were executed by Canale himself is positively excluded by the circumstance that he died years before the Papal visit to Venice. There is nothing more likely, however, than that they were executed by artists trained in his school, of which there were many in Venice at that date. Guardi himself indeed had belonged to their ranks. I hazard the attractive hypothesis that two of his near relations were among their number, and that one of them executed these copies—*i.e.* either his brother, Niccolò Guardi, or his nephew, Giacomo Guardi, who inherited all his artistic effects; painters of whom little more than their names is known, and nothing of their artistic personalities.

What is more likely than that they were trained in the same school as Guardi himself, that of one of the greatest painters of the place, and that Guardi, when asked, probably by Edwards, or some other patrons, to procure them copies of his representation of one of the most picturesque, as well as one of the most important political events of the day, should have given the commission to his own relations?

Francesco Guardi was born in 1712, in his father's house in Pinzolo, a Tyrolese mountain-village lying south of Campiglio, and east of Trent.

A patent of nobility had been conferred on his family in 1643; this accounts for the signature "de Guardi" appended

to the receipt just quoted. The "de Guardi" were highly respected in the country of their adoption, in which more than one of them held positions of trust, civil, military, and ecclesiastical.

The name of Domenico de Guardi, Francesco's father, occurs in the "Fraglia"[1] of Venice in 1715;[2] he received his artistic education, however, in Vienna. Early in their lives he decided that his two sons Francesco and Niccolò should embrace the painter's profession, which was also followed by his grandson, Giacomo, the son of Niccolò.

Francesco was only four years old when his father died; he was brought up by his mother, who cannot have been Italian, for her maiden name was Pichler. His sister Cecilia married the painter G. B. Tiepolo in 1719.

He entered Canale's studio when quite young, and worked there first as a pupil, and then as an assistant. He was fifteen years younger than his master, who died fourteen years before the Papal visit to Venice, at which date Guardi was seventy years of age, as has been said.

[1] "Fraglia," the list of members of the Guild of Venetian Painters.
[2] See G. Nicoletti, "Per la storia dell' Arte," in the *Atteneo Veneto*, 1890.

MANTEGNA
THE VERONESE SCHOOL
AND
MONTAGNA

MANTEGNA

Born 1431 ; *died* 1506

IMPERATOR MUNDI. [Plate XV.]

SIZE:

2 ft. 5 in. by 1 ft. $7\frac{1}{2}$ in. ; canvas.

COLOUR:

CHRIST-CHILD:

flesh-tints : cool, silvery.
drapery : pearly white, with grey shadows, and gleaming high-lights, suggestive of moonlight.
hair : chestnut.
globe : gilt, semi-transparent ; surmounted by a dark gem, and a pearl.

S. JOHN :

flesh-tints : warm.
shirt : white.
tunic : green, shot with orange.

JOSEPH :

flesh-tints : silvery, warm in the shadows.
mantle : a vivid crimson-scarlet, like that of the pomegranate flower.

VIRGIN :

flesh-tints : warm ; in strong light and shade ; face dark against the colder and lighter scarlet of Joseph's mantle.

hair: auburn.
mantle: green.
dress: rose-colour, with greyish high-lights.

background: the dense green of an orange-hedge set with white flowers and orange-red fruit.
sky: deep blue.
balustrade: pink breccia.

SUBJECT:

The Christ-Child, with the infant Baptist on his right, S. Joseph and the Virgin on his left, stands upon a marble balustrade, which is evidently the wall of an oval well-head. The Virgin, who holds a spray of olive and a book in her hands, stands within this well-head, above which she is visible from the waist upward only.

The bearing of the Christ-Child is imperial. He holds a crystal globe surmounted by jewels in his left hand, and a spray of olive carried like a sceptre in his right.

S. John holds a scroll, on which a fragment of the words "Ecce Agnus Dei" is clearly inscribed in fine lettering of classic proportions.

The background is thickly set with the glossy leaves, star-like blossoms, and red-gold fruit of an orange tree or hedge, above which is a glimpse of blue sky.

The Christ-Child and S. John stand upon the oval well-head which encloses the Virgin; and S. Joseph behind and outside it.

COMMENTS

The general impression made by this composition is of something scholarly and nobly classic. The spirit embodied is that of an imperial Rome which had been refined and purified by Christianity. The proudly poised figure of the Christ is august in its mien; its silhouette, the studied lines of the precisely defined features, and of the draperies which generalise the torso, are as distinct and pure as those of an antique gem; but the indwelling soul is different: the small finely chiselled mouth is half-open, in tragic expectation; the wide uplifted eyes are fixed on no earthly sight, a great destiny unfolds itself to their inward vision: "Imperator Mundi"; yes, but the crown is of thorns, and the way trodden by the olive-bearing victor who brings peace to the Cosmos is the Way of the Cross.

This thought is underlined by the words inscribed on the scroll borne by S. John: "Ecce Agnus Dei." The innocent child recognises his companion as the Lamb of God, the victim who from eternity has purposed to offer himself for the sins of the world.

Beneath the outstretched Cosmos-bearing[1] hand of Christ is the shadowed profile of the Virgin's face, dark against the fiery radiance of Joseph's crimson mantle. It is of the noble classic type frequent in Mantegna's work. In

[1] The globe is of crystal.

her right hand, raised like an emblem in the hand of a Greek deity, is a spray of olive, similar to that borne by her son. Her eyes are cast down, her face pensive; its life inward, withdrawn, submerged in reverie. With a finger she keeps a place open in a book otherwise closed; maybe it marks Isaiah's prophecy, "Behold, a Virgin shall conceive, and bear a Son," for the oval wall which encloses the Virgin is undoubtedly a well-head, which stands for the "spring shut up, the fountain sealed" (*fons signatus*) of the Song of Solomon,[1] one of the many symbols of the Virginity of the Mother of the Redeemer which were universally accepted and understood during the Middle Ages, Renaissance, and Counter-reformation.

This symbol is very clearly represented in a French miniature which is approximately contemporaneous with Mantegna's painting.[2] Its centrepiece is a high, narrow, circular well-head, upon the rim of which stands the Infant Christ supported by his Mother, who in her turn stands on what seems to be a square well-head, placed behind it, and at a much lower level. In front of it on the right kneels the composer of the song illustrated by the miniature, the refrain of which is illuminated on a banderole near him: "Puy d'eaue vive aux humains proufitable." Opposite him is the little Prince bearing a sceptre to whom the

[1] Song of Solomon iv. 12.

[2] Paris, Bibliothèque Nationale, MS. Français No. 145. See Plate L, No. 1.

"Puy" or song was dedicated, a Pope, a Cardinal, and some attendants.

Behind the complex central symbol consisting of the Virgin and Child, and the two wells, there stretches a wide landscape, from the right and left of which advance processions of gentlewomen and of gentlemen whose eyes are raised in wonder, and their hands lifted in adoration of the mystery of the Virgin-birth of the Redeemer.

Above, in the empyrean heavens is a vision of the Eternal Father, crowned, with a cross-surmounted globe in his left hand, and surrounded by cherubim. He stands behind the heavy castellated walls of the "celeste cyté."

The poem of which this miniature is the pictorial embodiment tells us that the Fountain of Innocence which flowed in the Earthly Paradise was so contaminated by the sin of Adam and Eve that their descendants could not have lived to reach the celestial Paradise had God not prepared another well on earth, round, narrow, and so deep that it reached the eternal spring of living waters. These living waters rose into it, says the song,

> "Tant largement que tout plain aesté
> Puy d'eaue vive aux humains proufitable."

The poet then explains that this well was the Virgin; that its narrowness stood for her virginity, its perfect round-

ness for her flawless charity, its depth for her humility, which was so profound

> "Qu'il attendit au surgon venerable
> De vive foi en plaine pureté,
> Puy d'eaue vive aux humains proufitable."

This living and inexhaustible stream of water, he continues, is the Son of God, who in a manner satisfying to faith ("au beau moyen de foi sufficiente") entered this beautiful well ("ce beau puy"), and afterwards ("en sa nativité") flowed from it on to the earth: a flood of water ("eaue consolable") granted to the bitter need of man: water which had virtue to cleanse him of shameful stains (Baptism), and, if he drank of it (Eucharist), to give him strength to gain the celestial city, and eternal life:

> ". . . . la celeste cyté
> Du Dieu, vivant en vie pardurable.
> Ainsi la Vierge est à la verité
> Puy d'eaue vive aux humains proufitable."[1]

It should be observed that, though the poet makes it clear that the well represents the Virgin, she is nevertheless pictured in the miniature as standing beside it. This seeming redundancy, this juxtaposition in the same picture of type and antitype, of shadow and reality, is common in

[1] This poem and miniature, which bear conclusive evidence as to the significance of the double wall, or balustrade, with which the Virgin is frequently enclosed in Mediaeval and Renaissance art, were discovered, and put into connection with the curved wall in Mantegna's "Imperator Mundi," by Miss Cameron Taylor, who kindly lent me copies both of the verses and their illustration. The subject will be more fully treated in a paper which she will publish shortly.

Christian symbology. It occurs, for example, in the miniature which illustrates the Chant Couronné: "Plaisant Hester, du Roi des Cieulx esluté,"[1] in which immediately behind the figure of Hester, kneeling to be crowned by Ahasuerus, is the erect and stately figure of the Virgin, who is crowned by the Christ in her arms.

In Mantegna's picture, also, both the well and the Virgin are represented. The presence of the well underlines the idea of Mary's virginity. It fixes the mind of the spectator on the important theological dogma of the Virgin-birth of the Redeemer.

The same idea, that of the Virgin-birth, is the inspiration of the many representations of the *hortus conclusus* so frequent in French, Flemish, and North Italian art, in which the Virgin is represented as seated within the Garden, which, from a certain point of view, stands for herself: "a garden enclosed is my sister, my spouse,"[2] but which is also used to call attention to one of her attributes: her virginity.

The four figures in the "Imperator Mundi" are seen against a background rich with the dark leaves and golden fruit of the orange. These golden apples probably replace the apples which usually synthetise the fall of our first parents, and the sin-stained bodies inherited by their children,[3] and

[1] Plate Y, No. 2.

[2] Song of Solomon iv. 12.

[3] See pp. 88–92.

lead the thought of the worshipper to the sin which necessitated the Virgin-birth of the Redeemer.

Evidently, when the Paduan scholar who was painter to the Court of Mantua was asked to execute this picture, he was directed to give classic form to the complex of ideas which gather about the "sign" foretold by the prophet: "Behold, a Virgin shall conceive, and bear a Son, and shall call his name Immanuel. . . . The government shall be upon his shoulder: his name shall be . . . the Prince of Peace." To these ideas he added the further thought of the sacrificial destiny of the Christ: "he shall be brought as a lamb to the slaughter."

Aesthetically, this picture is one of the noblest works of its creator. It is a compendium of his most distinguished qualities: monumentality of conception; scholarly draughtsmanship; gemlike precision of line; a sculptor's feeling for solidity, equipoise, and rhythm; pure, silvery, imaginative colour; nobility of intellectual content; and a certain austerity, born of a fastidious taste which eliminated much which lower natures prize from its idealistic scheme of life.

Peculiar to Mantegna is a certain type of representation of the Madonna and Child, grouped with the infant S. John, Joseph, and sometimes Elizabeth, or another Saint, in which the heads and torsos are closely packed, above, and beside each other, within a space of limited compass, somewhat in the manner characteristic of late Roman reliefs

The Dresden Gallery[1] and the Municipal Gallery of Verona[2] possess pictures of this type. The Brera contains a Madonna-picture[3] which is similar to these, except that a garland of cherubs' heads replaces the subsidiary Saints.

The nude body of the Child is the centre of all three compositions; gazing solemnly before him with unseeing eyes, he stands upright and lost in reverie on his Mother's knees, his arm flung round her neck for support. The Madonna also is wrapped in thought. Set apart by destiny, aloof, unapproachable, unconscious of their worshippers, and of each other, they seem the most isolated of living things.

In all three pictures also Mother and Child seem to have been lifted by fate on to a tragic equality; each of them claims an equal share of the spectator's attention.

The reverse is true of the cognate composition of the "Imperator Mundi" in the Mond Collection, in which the artist has subordinated the Mother to the Child, and this with undeniable intention, giving predominance to his figure by every device in his power: by prominence of place, by majesty of pose, by the imperial attributes placed in his hands, and by the humble subservience of the beings by whom he is surrounded, who play no rôle but that of explanatory accessories.

The "Imperator Mundi" is closely related in structure to the Madonna picture in Dresden.[4]

In both compositions a horizontal row of heads is placed

[1] No. 51.—Plate K, No. 2.
[2] Plate K, No. 1.
[3] Plate K, No. 3.
[4] Plate K, No. 2.

along the upper part of the picture, and a single head in the right-hand corner, an arrangement giving a rectangular feeling to the design; the infant S. John in both is similar in type and gesture; the attribute of the olive-branch plays an important part in both; the centrepiece of both is the magnificently swung body of the Child.

But the spirit which animates the "Imperator Mundi" is very different from that of the Dresden picture. The Madonna in it is dethroned; she is merely an accessory of the Prince of Peace, the extension and personification of the conception embodied in the well-head on which *he* stands, the representation of the idea of *his* Virgin-birth.

Its composition is unique, as far as I know: viewed from the point of view of design, the subjection of the distribution of the figures to the rectangular idea is peculiar to Mantegna; viewed from that of subject-matter, the complete subordination of the Virgin to her infant Son is unprecedented.

But though the "Imperator Mundi" of the Mond Collection is an original creation, something formally independent of the long chain of evolution which, stretching back through the ages, usually connects the Cinquecento altarpiece with its distant progenitor, it does not stand outside classic tradition. On the contrary, as the burning-glass focuses light into a spot so ardent that it bursts into flame, so Mantegna has absorbed and focused the spirit which was the inspiration of the classic reliefs, gems, and statuary with which he was surrounded, and has re-embodied them in an essentially classic work of art.

1

MANTEGNA *pinx.*] [*Alinari phot.*

VIRGIN AND CHILD WITH SAINTS.
Verona Gallery.

2

MANTEGNA *pinx.*] [*Braun phot.*

VIRGIN AND CHILD WITH SAINTS.
Dresden Gallery.

3

MANTEGNA *pinx.*] [*Braun phot.*

VIRGIN AND CHILD WITH SAINTS.
Brera Gallery, Milan.

2

MANTEGNA *pinx.*] [*Caucilla ex.*

IMPERATOR MUNDI.

1

FRENCH MINIATURIST.] [*Giraudin phot.*

ADORATION OF THE VIRGIN-BIRTH.

Bibliothèque Nationale, Paris.

PLATE I.

His Christ is more than worthy to be the "Imperator Mundi" of a fifth-century Byzantine relief: the celebrated angel on a wing of a Consular Diptych in the British Museum hardly holds its own beside it.

Analysis of the Madonna-pictures referred to in Verona, in Milan, and in Dresden reveals differences of technique, which give clues to the chronological sequence in which they were executed.[1]

The silhouette of the Child's body describes a swinging curve in the pictures in Milan and Verona; this curve is less marked in the picture in Dresden, in which the pose of the Child is practically a reversed repetition of that of the picture in Verona. In all three the Child stands on one leg, the other bent, and steadies himself by placing his arm about his Mother's neck. In the "Imperator Mundi," on the other hand, the Child stands firmly on both feet, his torso erect and poised as a column.

The hair in the pictures in Verona and Milan is represented in separate curled locks, like the hair in classic bronzes, a significant peculiarity frequently observable in the work of early Renaissance painters, and suggestive of the sources whence they drew inspiration. The hair of the Child in the pictures in Dresden and in the Mond Collection is different in type, being conceived more naturalistically; it approaches more closely in sentiment to the work of the painters of the

[1] Compare Plate XV. with Plate K, Nos. 1–3.

ripe Renaissance, who looked to nature for guidance, rather than to the plastic arts of antiquity.

The folds of the draperies in the picture in Verona are large, rigid, and papery, owing to the stiffness of the material in which they occur, and produce a strong troubled interplay of broken light and shade which has no reference to the shape, function, or movement of the limb they not only cover, but mask ; they are slightly less independent in the picture in Milan ; in the picture in Dresden the Virgin's mantle flows closely about her figure, ensheathing, but not disfiguring the forms of her shoulder and arm ; but it is only in the "Imperator Mundi" that the drapery abandons all claim to independent life, and exists only to exercise its true function of generalising and accentuating the lines and movement of the figure, and of adding dignity to its forms.

These reasons lead me to conclude that the pictures in question were painted in the following order: (1) the Madonna and Child in Verona ; (2) the Madonna and Child in Milan ; (3) the Madonna and Child in Dresden, in which Mantegna repeated the Christ-Child in Verona, and began to experiment in designs dominated by the idea of the quadrangle, an idea he triumphantly realised later in the "Imperator Mundi" in the Mond Collection ; (4) and finally, the "Imperator Mundi," in which knowledge acquired in earlier tentative compositions finds noble embodiment. This knowledge was connected chiefly with space-composition, pattern, and with the relation of drapery to the supreme

subject-matter of the plastic and pictorial arts, namely, the human body.

In this small cycle of pictures it is easy to follow the evolution of an artistic idea, which was expressed and re-expressed in a series of designs of which the defects were gradually eliminated. The character of this evolution gives the measure of the passion and patience put by this resolute scholar into his habitual quest for perfection.

GIROLAMO DAI LIBRI

Born 1474; *died* 1556

S. PETER AND S. JOHN THE EVANGELIST. [Plate XVI.]

S. PETER.

SIZE:

2 ft. 5½ in. by 1 ft. 1 in.; panel.

COLOUR:

flesh-tints: golden, luminous, warm.
dalmatica: crimson.
mantle: orange-yellow.
landscape: foreground: pale buff; trees: dark green; distance: pale, with miniature-like detail; sky: crystalline.

S. JOHN THE EVANGELIST.

SIZE:

2 ft. 5½ in. by 1 ft. 1 in.; panel.

COLOUR:

flesh-tints: warm, luminous.
hair: golden red.
dalmatica: scarlet.
mantle: dark blue.
book: brown binding.
landscape: foreground: pale-buff; trees: dark green; distance: pale grey-blue, with miniature-like detail; sky: crystalline.

COMMENTS

These two panels by Girolamo dai Libri must have been composed originally as the wings of an altarpiece. The centrepiece they were designed to flank may have been his workmanship also, perhaps a "Madonna and Child"; or it may have been a much earlier Madonna-picture, or possibly a ciborium merely.

Nothing is known of this altarpiece; neither Vasari, nor Del Pozzo, nor Zanandreis allude to it; neither is an altarpiece flanked by representations of Peter and John mentioned in any old Veronese guide-book.

Although Vasari deals quite fully with the history of Girolamo, who lived to be eighty-two years old, and spent the whole of his working life in Verona, he is not able to name, describe, and locate more than ten of his pictures; one of this short list is, moreover, incorrectly ascribed, for it is by Francesco Morone.[1]

Strange to say, notwithstanding the length of Girolamo's laborious and secluded life, we are not able to do much more than double this list.

He evidently painted slowly; the character of his work witnesses to this, more especially that of his earliest pictures, which are tenderly finished, and both conceived and executed with much love and thought.

His art changed but little; it grew more mature and

[1] The early works of these two masters resemble each other closely.

sure of itself with the passage of years, but it can hardly be said to have altered. It ripened, but was not transmuted into something essentially different from that which it had always been potentially, and this although the prevailing currents of thought changed their direction during his life-time. He was born nine years before Raphael, and died ten years after the death of Giulio Romano; he was alive when Ludovico Carracci was born; but there is nothing in his work which shows that he vibrated in any way to the causes of so fundamental a transformation of taste as that indicated by these names.

It is this very imperviousness to external influences which makes his work so personal, so intimate; it is the spontaneous and unalloyed expression of his innermost soul. Ludwig Richter, the well-known idyllic German painter of the last century, has spoken of it with that discriminating enthusiasm born of affinity of soul which sometimes goes deeper than the learning of doctors. In his "Reminiscences" he describes the impression made on him by an altarpiece before which he unexpectedly found himself in Verona during his *Wanderjahre*. "It was by a master," he writes, "of whom I had never heard, and by whom I have seen nothing since. As I stood in front of it a faint conception dawned on me of the quality of the inner life out of the depths of which the divine beauty of the Pre-Raphaelite painters sprang. The way this master saw and felt, his style in fact—and the style is the man—affected me so

deeply and so lastingly, it touched me so intimately and sympathetically, that this old painter and illustrator became, as it were, my protector and patron. It was he who first opened the doors of the innermost Holy of Holies of Art to me." This picture represented the 'Madonna and Child' seated immediately in front of a spreading, full-foliaged tree, with Joseph and Tobit on either side of them. It is closely related to the "Enthroned Virgin with S. Anne" now in the National Gallery.[1]

Quandt, a critic of taste who was once highly prized and is now forgotten, touches the same note. "Girolamo," he writes, "is one of the few artists who is immune from external influences. His work does not represent a limited phase in the life of the people for the sake of whom it came into being, but human feeling in general. It cannot be dubbed either old-fashioned or new. He appears as one who is timeless, who . . . belongs to all time, that is to say, is eternal. His pictures bring this to our consciousness, and are truly wonderful therefore."

Vasari says of Girolamo that he was not only a painter of easel-pictures and altarpieces, but an illuminator. His father, Francesco, illuminated books, some of the illustrations of which are still in existence; he was a miniaturist exclusively, and a famous one; hence his name "dai Libri."

[1] No. 748.

This soubriquet was inherited by his son, by whom no indisputably authentic miniatures exist. It is not impossible that Vasari's account of his activity may be a distorted echo of the fame of his father, Francesco.

The undoubtedly miniature-like character of his landscape backgrounds is not a strong argument in favour of Vasari's assertion. Landscape backgrounds of similar character occur in the work of early Renaissance painters of whom it is known that they were not miniaturists.

It is true, moreover, that the earlier his work the more miniature-like is the landscape. This, however, may be accounted for by the impressionability of youth. It would have been strange if his early surroundings had not influenced his art. Even if he did not work as a boy in his father's studio, he must have frequented it, and must thus have been in daily, if not in hourly, contact with the art of the miniaturist.

The earliest of his pictures is the "Deposition," painted for the Church of S. Maria in Organo, but now in the parish church of Malcesine on the Lake of Garda.

Vasari asserts that it was painted when Girolamo was only sixteen years of age, a statement difficult of acceptation, for stylistic peculiarities prove its execution to have been approximately contemporary with that of the "Adoration of the Shepherds" now in the Pinacoteca of Verona, and with that of the altarpiece of 1512 in S. Anastasia, both pictures

of singularly forcible colour, in which, ripe as they are, the influence of his master, Domenico Morone, is more strongly felt than in his later work.

The two little panels in this collection are earlier than these, but belong to the same group of pictures, common to all of which is the large, stiff, papery treatment of the draperies, and also the miniature-like manner in which the landscape is conceived. The type of S. Peter, moreover, resembles that of S. Zeno in the S. Anastasia altarpiece, and that of S. Joseph in the "Adoration of the Shepherds" in the Pinacoteca of Verona.

It is important to fix the date at which these panels were executed, for a point of interest depends on it.

The S. John by Girolamo is almost identical with the S. John by Dürer in the famous "Four Apostles," or "Four Temperaments," now in the Munich Gallery.[1] These two figures by very dissimilar artists are closely related in conception; they have the same pose, and the same way of holding their books; their draperies also hang in similar folds. They embody the same artistic idea, but in a different language.

The feeling of the time on the subject of plagiarism was very different from that which obtains to-day. The modern artist, of whom originality at any price is demanded, is not permitted to embody the designs of others in his own work;

[1] Plate M, No. 2.

but no such restrictions hampered the creative impulses of the painters, sculptors, architects, and writers, either of classic antiquity, or of the Renaissance. The object of their quest being beauty, or ideal truth, they were permitted, nay, expected, to make use of the work of their predecessors; all that was required of them was that they should invest that which they borrowed with either higher beauty, or deeper significance.

Raphael is the classic example of the justified plagiarist. There is nothing original about his earliest work, except its supreme beauty; it is almost entirely built up of material borrowed from his masters. Nor did he confine himself to making loans from friends; he went further afield, and took where he pleased. For example, the woman seated on the ground on the right side of his "Entombment" in the Borghese Gallery, in Rome, is a reversed copy of the seated Madonna in the *tondo* by Michelangelo, now in the Tribuna of the Uffizi. This loan was not regarded as a theft, but as a tribute to the genius of Michelangelo.

In like manner the S. John by Girolamo and the S. John by Dürer are reversed versions the one of the other. Clearly one of these two masters reproduced the work of the other; the question arises: which was the inventor? The answer appears obvious at first sight.

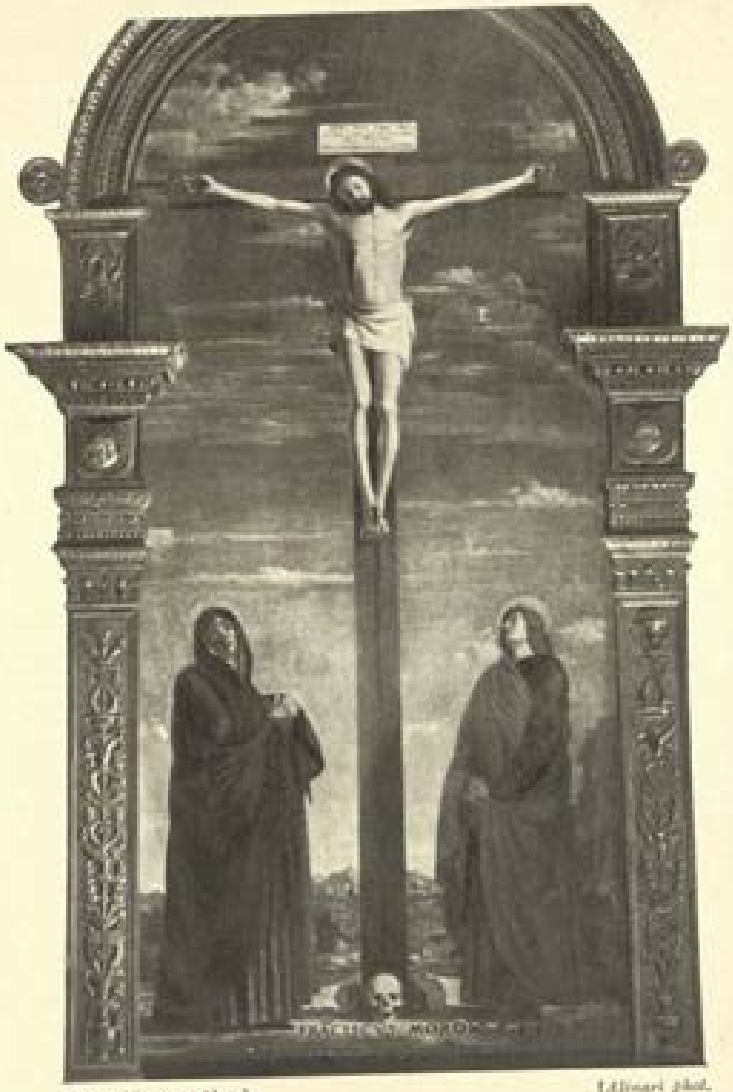
It is difficult to conceive of the most powerful and

2

DÜRER *pinx.* [*Hanfstaengl phot.*

S. JOHN AND S. PETER.
Munich Gallery.

1



FRAN. MORONE *pinx.* [*Alinari phot.*

CHRIST CRUCIFIED, WITH S. JOHN AND THE VIRGIN.
S. Bernardino, Verona.

inventive genius of his time otherwise than as a giver; but it seems only natural that the gentle and far less gifted Girolamo should borrow of Dürer's wealth.

Stubborn chronology, however, negatives this plausible reply. Dürer's Apostles are dated 1526. Girolamo's panels, which undoubtedly represent an early phase of his early work, cannot have been painted much after 1505, at which date he was over thirty years of age.[1] They were therefore painted twenty years before Dürer's celebrated picture.

The early date of Girolamo's panels is not only shown by their colouring, by the morphology of the figures, and by the miniature-like character of their landscape backgrounds, but by their connection with an early work by his friend and fellow-student, Francesco Morone[2]; namely, with the S. John in Francesco's "Crucifixion" in the Church of S. Bernardino in Verona, painted in 1498; both date and attribution being incontrovertible, for Francesco himself has placed the date, together with his signature, on the picture itself.[3]

Francesco Morone's temperament, like that of Girolamo, was contemplative; elegiac, not epic. Notwithstanding the very different manner in which they saw colour, there is sufficient resemblance between their work to make it

[1] Born in 1474.
[2] Born in 1474.
[3] Plate M, No. 1.

intelligible that some critics should have mistaken the one for the other.

The S. John of Francesco Morone's "Crucifixion" and the S. John of Girolamo dai Libri's panel resemble each other closely. Large, simple, noble, both are finer in conception than they are in execution.

Are they the offspring of a spirit greater than that which guided the young hands which executed them? Is it possible that behind them both lies a drawing by the *capo-scuola* who was their common master: Domenico Morone?

This great but little-known artist, whose works are now exceedingly rare, was a pioneer, an artist of dramatic force, and gifted with an exceptionally fine feeling for decorative line and colour, qualities which are admirably illustrated in the two panels by him in the National Gallery[1] (probably parts of a *cassone*), and by the large battlepiece, now in the Crespi Gallery, Milan, which was painted for the Court of Mantua, and represents the defeat of the Buonacolsi by the Gonzaga.

It is quite possible that Dürer may have seen Girolamo's little panel during one of his visits to Italy; what is unlikely is that he should have been so impressed by it as to reproduce it years afterwards in an important work. If, however, there were then in existence a picture or drawing by Domenico Morone, the picture or drawing

[1] Nos. 1211 and 1212.

which lies behind the two very similar S. Johns by his pupils Francesco Morone and Girolamo dai Libri, and if Dürer saw that, then the difficulty is solved, for Domenico was a noble artist, and able to offer him more than did another Italian who once dazzled him: the great Venetian draughtsman, Jacopo de' Barbarj.

GIROLAMO DAI LIBRI

Born 1474; *died* 1556

ADORATION OF THE INFANT CHRIST. [Plate XVII.]

SIZE:

2 ft. $6\frac{1}{4}$ in. by 3 ft. 2 in.; canvas.

COLOUR:

MADONNA:

flesh-tints: pale, enamel-like.
dress: crimson.
mantle: dark cinnamon-brown.

JOSEPH:

flesh-tints: pale, enamel-like.
dalmatica: plum-colour.
mantle: orange.

ANGELS:

flesh-tints: warm and luminous.
wings: green and crimson.

landscape: orange-brown, and rich heavy green; distance: grey; sky: pale.

SUBJECT:

The Infant Christ, whose head is surrounded by a cruciform nimbus, lies on the ground, adored by his kneeling mother, by Joseph, and by two little angels, who sing very seriously, reading from a book. A sandstone cliff rises on the left, and the

bole of a tree. The town of Verona is represented in the distance.

COMMENTS

Viewed chronologically, Girolamo dai Libri's work falls into two groups: his early work, to which the two small panels just discussed belong; and his late work, which is very different in character. There are no intermediate phases.

The first group is characterised by colour of unusual purity, force, and luminosity; the pictures belonging to it are flooded with radiance; they are rich in contrasts of light and shade; all is solidly modelled, clear, joyous, brilliant.

The work of his second period is, on the contrary, low in tone, conceived pictorially rather than plastically; there are no sharp contrasts of light or colour, no decided contours: these are effaced in a flood of soft warm air. Its notes are harmony, pensive sentiment, and tonality. These two distinct manners lie on either side of the second decade of the Cinquecento.

The "Adoration" in this collection belongs to an early phase of his second manner. It is a fragment of a larger composition, the top and right side of which have been cut down. The original picture was high rather than wide. The tree, of which the lower part of the trunk alone remains, formerly rose, shade-spreading, high into the sky; beneath its crown probably floated a choir of hosanna-singing

angels. Some years ago part of a small flying angel was still visible above the head of Joseph ; also, rather more to the centre of the composition, the foot and floating draperies of a second angel. They have been painted out.

Angels frequently appear in representations of the Nativity, and of the Adoration of the Christ-Child by the Magi, or by the Shepherds, conceived as historical facts; and this is natural, for an important rôle is allotted them in the New Testament narratives. Their presence, however, in the representation of the mystic subject known as the "Adoration of the Child" is not warranted by any passage in the Gospels, but is the poetic invention of the artist ; they are an integral part of the idea he aimed at expressing. With their aid he has pictured earth and heaven pressing in love about the supreme symbol of the central mystery of the Christian faith: the incarnate Christ.

The steep wall-like cliff of worn and naked rock behind the Virgin—which is so characteristic of Girolamo, whose work is full of evidences of his love of the queer crumbling surface of weather-beaten sandstone, and which must have been a much more important feature before the picture was cut down—shows that Girolamo thought of the Nativity as taking place in a cave, a conception derived from legendary Gnostic gospels, and very early embodied in the recognised *repertorium* of the formulae to be used in authorised Byzantine representations of religious subjects.

Girolamo has been faithful to the traditional composition; he has reproduced its several items: the cave, the ox and ass, the angels, etc.; but the general character of the representation has been changed by its passage through the prism of his personality. His picture is not weighted with the cosmic significance of its Eastern prototype. It is warm with human feeling as deep and tender as it is sincere.

The little angels who sing so seriously of the mystery of the Incarnation, and of the love of which it was the supreme expression, do not seem the denizens of far-away and unknown worlds, but rather, in spite of their wings, little children in white, whose hearts overflow with a mysterious sense of the holiness of the Child who lies before them. Indeed the manner in which their faces and figures are individualised is so simple and intimate, so portrait-like, that we gradually come to suspect that they *are* portraits.

The same personal note is repeated in the town in the background, which Girolamo has been at pains to identify with Verona by the introduction of the tower of the Palazzo della Ragione, the highest tower in many-towered Verona, and one of the highest in Italy.

He did not wish the worshippers' mind to travel to Bethlehem; he preferred that it should linger in his beloved Verona, for a church in which this picture was probably painted. He wished to suggest that Verona also participated, humbly and at a distance, in the hymn of praise and thanksgiving raised to the incarnate Deity who lay at the feet of

his worshippers in the form of a little Child. Had he lived at a time when such classic conventions obtained as those which permitted the designer of the illustrations of the "Joshua Rotulus" to represent the towns of Palestine under the form of tutelary deities conceived as queenly figures wearing turret crowns, he would have been able to give this thought unmistakeable expression.

Very characteristic of the Italian temperament is the naïve and inevitable way in which Girolamo has humanised the mystic Byzantine composition, converting it into a poetic and tender idyll, the simple domesticity of which is but little enlarged by the ardent Latin feeling for the native town, which finds expression in the introduction of Verona into the background. And yet, by a miracle of art, the great conception is not lost; it is impossible to forget that what lies behind the simplicity and tenderness is the august Idea, to the perpetual adoration of which all altars and all altar-pieces were dedicated.

Girolamo's temperament was mystic, but neither fantastic, nor whimsical. His art was evidently the sincere expression of warm personal faith; of a religion which was a simple reality, giving poetry and deep significance to life.

Pictures of this visionary type, in which an idea is put before the worshipper to be brooded over and contemplated, were frequent in Verona, especially in the studios of the two idyllic painters who worked together as boys in the workshop

of Domenico Morone: Francesco Morone, and Girolamo dai' Libri.

Personal and intimate as was their work, they usually merely re-state a pictorial formula of which the roots are in a distant past. Among these is one they repeated under slightly varying forms: the Madonna—enthroned almost at the base of the mystic fruit-tree which is the centre of so large a cycle of symbolic imagery—holds the Child upon her knees; about the Mother and Child are angels, who sing the mystery thus shadowed forth.[1]

I do not allude to these altarpieces here because they are so characteristic an outcome of Girolamo's temperament, but rather because they give so graceful an expression to the love of angels which was a tradition in the school of Verona.

With this thought in mind I would compare Girolamo's work with that of a Veronese who preceded him by more than a century: Stefano da Zevio; and more especially with his "Madonna in the Rose-Garden," which hangs in the Gallery of Verona. The Virgin, a rose in her hand, and the Child, characterised as the Logos, upon her knees, sits in the midst of the trellised rose-garden (the "Garden Enclosed" of the Song of Solomon); about her are flights of adoring angels; to the right is a fine Gothic tabernacle, the presence of which puts the idea of the Eucharist into connection with that of the Incarnation.

[1] See National Gallery, No. 748; an altarpiece in S. Giorgio Maggiore, and two in the Municipal Gallery of Verona, all by Girolamo dai Libri.

In Girolamo's picture in the National Gallery, of which the subject is similar, the Virgin sits, as in Stefano's picture, within the trellised rose-garden—not on the ground, however, but on the lap of S. Anne; the Child stands erect on her knees, his right hand raised in authoritative speech; in his hand is a spray of the symbolic olive. Behind this group rises the mystic tree. In the foreground is a group of music-making angels, the formula for whom came from Venice, but which Girolamo has made his own.

In the cognate composition in the Gallery of Verona the tabernacle of Stefano's picture is replaced by a chalice crowning the baldacchino held above the Virgin's head by an angel.

Similar as are the thoughts expressed by these two Veronese poet-painters of parallel temperaments, the manner in which they express themselves is different, and very far apart are the worlds in which they live.

The art of the fourteenth century was the expression of a time when ideals were visionary, and the poetry of life had been sublimated into something too exquisite for "human nature's daily food"; it was the reflex of the spirit of feudal chivalry, of the songs of troubadours, and of the lives of saints whose words and acts were luminous with unearthly loveliness. In the sixteenth century, however, all was changed: life was no longer of the "stuff that dreams are made of"; men's feet were firmly planted on the earth; the tendencies of its art, therefore, were towards realism.

FRANCESCO CAROTTO

Born 1470; *died* 1546

MADONNA AND CHILD, WITH S. JOHN. [Plate 10.]

SIZE:

1 ft. $6\frac{1}{4}$ in. by 1 ft. 2 in.; panel.

COLOUR:

VIRGIN:

flesh-tints: warm, transparent.
dress: orange-brown.
mantle: blue-green, lined with grass-green.

CHILDREN:

flesh-tints: blond, with delicate and luminous shadows.
hair: colour of ripe corn.

curtain: brilliant ruby-red.

landscape: foreground on which the group is silhouetted: a deep olive-green; middle distance: stone-colour, with gold-green trees; mountains: a misty blue, with plane after plane of distance; sky: cold clear blue, warm on the horizon.

SUBJECT:

The Virgin, seen *en face*, half length, is seated with the Child in vivid movement on her knee. His arm is round her neck; she supports him with both hands. His face is pensive, his head encircled by a cruciform nimbus.

To the right is the infant S. John, of whom only the upturned face, and finger-tips resting on the Virgin's knee are visible.

COMMENTS

Francesco Carotto was the pupil of Liberale, and, if we can bring ourselves to accept Vasari's *dictum*, of Mantegna also. Vasari affirms of the latter that he fraudulently sold Carotto's work as his. "Andrea mandava di fuori," so he writes, "dell' opere di lui per di sua mano."[1] A hard saying: it is easier to believe that Vasari's Veronese informant was infected by the *spirito del Campanile*, so widespread in Italy.

Carotto's pictures themselves bear witness to their relation to Liberale, but, in my opinion, show no trace of the influence of Mantegna. Crowe and Cavalcaselle, however, are of opinion that the noble altarpiece in the National Gallery, the Virgin and Child enthroned, with John the Baptist, and the Magdalen,[2] which is signed by Andrea, is largely the work of Carotto. This belief, to which I cannot subscribe, is based on the quality of its fine colour. They also see Carotto's hand in other pictures which are usually accepted as standard works by Mantegna.

Scipione Maffei, in his "Verona Illustrata," published

[1] Vasari, Vite V. 280.
[2] No. 274.

Madonna and Child with the Infant St. John

ENGRAVED BY DE LUDWIG MOSES. 1865. LONDON.

during the first half of the eighteenth century, says that Francesco Carotto imitated the style of Raphael so perfectly that even in Verona, his own birthplace, one of his pictures was popularly believed to be the work of the great Urbinate, a belief which in those days expressed the superlative of praise.

This statement sheds a light on the manner in which popular ascriptions were made in the eighteenth century, and tends to account for the number of spurious "Raphaels" with which the galleries, both public and private, of Europe are stocked. Nor is it unintelligible that the work of Carotto should have been mistaken in an uncritical age for that of Raphael.

The melodious quality of Raphael's art, his unapproachable power of space- and line-composition, the loveliness of his types, their grace and charm, appealed to Carotto, whose own gifts, in their smaller way, lay on parallel lines. He fell under Raphael's spell; not, however, as a servile imitator, but as one whose affinities with the greater soul made him seize on his revelation with avidity: it revealed him to himself; it enabled him to express himself in a nobler way. Nothing more. For Raphaelesque as Carotto sometimes is, he is always intensely personal; his own artistic individuality is never eclipsed for a moment.

The picture under discussion may be put into connection with some half-dozen compositions by Raphael:

with the small Cowper Madonna for instance, the Orleans Madonna, the Colonna Madonna, the "Madonna della Sedia," and others, the note of all of which is the tenderness and intimacy of the relation between the Mother and Child, an intimacy in which the little S. John is permitted to share; but it is only necessary to put reproductions of these pictures side by side with others by Carotto in order to be convinced that there can be no question of imitation, though the inspiration and affinity are evident.

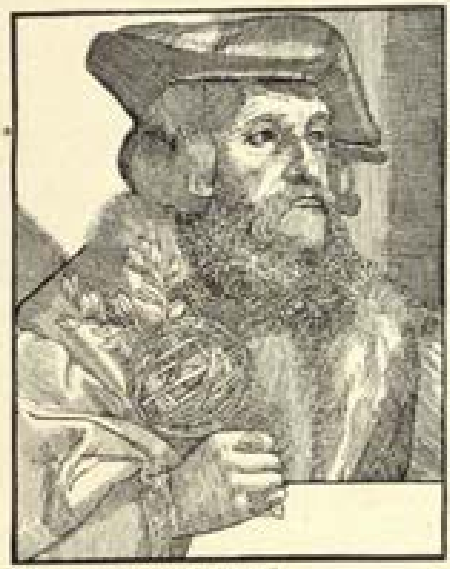
The picture here, however, is closely connected with one of his own early works,[1] in which the Madonna, conceived as a girlish maiden, is represented as seated, with her arms about the two children, in a meadow set in the midst of a wide and poetic landscape. She is of the same type as the Virgin of the Mond Collection, has the same look of frank and inexperienced youth, red-gold hair of similar and peculiar colour, and the same touch of provinciality.

The character of the Child's face also—the eyes wide apart, tiny mouth, and somewhat impish expression—is identical in both pictures. Carotto, moreover, not only used the same models in both pictures, but the same drawing for the Child, reversing it merely, and altering the position of his right arm.

According to Vasari, Carotto spent sixteen years, from 1510 to 1526—towards the end of his life therefore—in

[1] Now in the possession of H. W. Cannon, Esq. See Plate N, No. 1.

3



Woodcut of XVIIth Century.]

PORTRAIT OF FRACASTORO.

2

Medallion.] [*After Giulio della Torre.*

PORTRAIT OF FRACASTORO.

1

[*Anderson phot.*

Carotto *pinx.*]

VIRGIN AND CHILD WITH S. JOHN.

H. W. Cannon Collection, Fiesole.

Casale (between Turin and Pavia), at the Court of Monferrato, years rich in achievement, during which he seems to have executed his most ambitious work, of which, however, little has survived unfortunately.[1]

On returning to his native town he painted a large altarpiece in the Church of S. Fermo; this witnesses to the impression made on him by his great Lombard contemporaries, more especially Luini; as do other monumental pictures painted during the last phase of his activity.

His last signed work, "S. Ursula accompanied by her Virgins," painted in his seventy-fifth year, attracted Goethe when he visited Verona more than Titian's "Assumption of the Virgin" in the Duomo of the same city.

Francesco Carotto's art passed through many phases, all of which, however, are interconnected organically, and, though he was undoubtedly influenced by stronger spirits than his own, his work never fails to be the expression of his own individuality. His evolution is not difficult to trace. In his early work the influence of Liberale is very evident; his draughtsmanship to the end of his days proclaims the school in which he was trained.

If it be true, as Vasari asserts, that he worked as a youth in Mantegna's workshop, his artistic temperament had so little affinity with that of the great Paduan master that,

[1] "Archivio Storico dell' Arte," serie II., Anno I, fasc. 1 and 2. Alessandro Vesme, "Gianfrancesco Carotto alla Corte di Monferrato."

sensitive as he was, his experiences there passed traceless away.[1]

Early in the Cinquecento Francesco Carotto painted a number of pictures which cannot but be called Raphaelesque, although they are in the highest degree characteristic of their author in colour, drawing, morphology, sentiment, and in a certain provinciality of conception and execution.

His third phase shows traces of the influence of the Lombard art in the midst of which he lived at Monferrato.

Carotto's nature, like Raphael's, was feminine rather than virile; suave, sensitive, and receptive. In accounting for his evolution, however, the theory of "influences" must be held with a reserve; it must not be pressed too far, as is sometimes done. An artist is not necessarily invertebrate because he is responsive to external influences harmonious with his own temperament.

Owing to the concurrence of innumerable causes certain ideas and modes of feeling are prevalent at certain times; they are in the air. In the course of time a great man finds the formula for which all have been looking. This is seized on, and generally exploited: by some it is simply repeated, and vulgarised in the process; to others it is like the dawning of a great light—it enables them to see better. Francesco Carotto belonged to the second category.

[1] In this connection I should like to say that the Mantegnesque Madonna in the Louvre, there attributed to Girolamo dai Libri (Catalogue Lafenestre et Richtenberger, No. 318), is not, in my opinion, by Francesco Carotto, as I once thought, but by his brother Giovanni, an incomparably greater colourist; a colourist, moreover, of strikingly different character to his brother.

FRANCESCO TORBIDO

Born 1486; *died* 1545

PORTRAIT OF GIROLAMO FRACASTORO. [Plate XVIII.]

SIZE:

3 ft. by 2 ft. $4\frac{1}{2}$ in.; canvas.

COLOUR:

flesh-tints: clear, warm, luminous.
eyes: dark brown.
hair and beard: a dark warm brown, the beard distinctly darker than the hair.
fur: grey, tawny in parts, with dark spots.
cap: black.
glove: light grey.
balustrade: light grey.
background: dark grey.

SUBJECT:

The portrait of a man of distinguished and thoughtful aspect, in the prime of life, wearing a cloak trimmed with rich fur. The nose is long, thin, and straight; the mouth, severe; the eyes, which gaze coldly and observantly out of the picture, are large, dark, and rolled a little strongly to the left, after the manner of certain portrait-heads by Giorgione; the complexion is clear and warm; the hair, full and dark

like the beard, is parted on the brows, and falls in masses on either side of the stern, self-contained, enigmatic face. The right arm and gloved hand rest on a grey stone balustrade.

The background is architectonic, a grey wall pierced by an archway, and an oval window.

A piece of gold paper inscribed with the words "Dottore Fracastoro" is attached to the lower left-hand corner of the picture. It probably records a note written on the back of the canvas, and preserved in this way on the occasion of re-lining. It therefore probably embodies some piece of traditional knowledge.

COMMENTS

Vasari says that Torbido, at a certain period of his life, the date of which he does not determine, abandoned the manner of Liberale, and adopted that of Giorgione.

The portrait of Fracastoro under discussion is not the work of a Venetian, but of a North Italian, a Veronese, who was strongly influenced by Giorgione; it corresponds therefore with Vasari's description of this phase of Torbido's art.

Fracastoro, who was born in 1483, seems to have been about forty or fifty years of age when this portrait was painted. It must have been executed, therefore, between

1523 and 1533, at which time Torbido was about forty, or a little more. He was born in 1486, and was therefore three years younger than Fracastoro.

These dates coincide with the evidence of the picture itself, which, obviously, was painted by an artist in the full vigour of ripe manhood.

It is reminiscent of Giorgione.

The general conception of an attractive but baffling personality, the shape of the face, the arrangement of the hair, and, above all, the peculiar expression of the eyes, recall the "Knight of Malta." Not so, however, the technique in which the picture is executed. Its surface is not glossy and enamel-like, but dry, crumbling, and of a quality pointing to a much later date than that at which the "Knight of Malta" was painted.

If I am correct in attributing this portrait, the approximate date of which is fixed by the age of the sitter, to Torbido, it would follow that Torbido's Giorgionesque period coincided approximately with the latter part of the third decade of the Cinquecento, that it was the art of his strong, experienced middle age.

In the full vigour of manhood, trained in the severe school of Liberale, living in Venice after the young romanticism of Giorgione had given place to the poetic naturalism of Titian, his heart and brain inflamed by the aspirations and achievements of the great artistic intelligences with which he was surrounded, what conditions could be devised

better calculated to force a vigorous young provincial to realise all that was good in him?

History repeats itself: a generation later similar conditions lifted his fellow-citizen, Paolo Caliari, on to a *niveau* he could never have reached had he remained in the shadow of his native Campanile.

Recognised works of Torbido's Giorgionesque period are rare; doubtless many pass now under the names of more celebrated contemporaries. Three may serve as *points de départs* for future research: the portrait in the Munich Gallery; the engarlanded head of a young man in the Municipal Gallery in Padua; and this portrait of Fracastoro, in which Torbido reveals himself as almost Venetian, as a great and sober colourist, and as a noble interpreter of character.

Girolamo Fracastoro was recognised by his contemporaries as foremost among the remarkable men of his day; he wore the double honours of an elegant and learned poet, and of a man of science.

In 1501, at the age of eighteen, he studied logic at Padua, then one of the leading universities of Europe. He afterwards distinguished himself as a mathematician and astronomer; indeed, certain of his discoveries in connection with the movements of the planets are said by his contemporaries to have been as important as those of Copernicus.[1]

[1] Maffei, "Verona Illustrata. Degli Scrittori Veronesi," Libr. IV. in Vol. III. of the Milanese edition of 1825, p. 323.

It would appear that these two astronomers were not personally acquainted, although it is not impossible that they may have met at Padua, where Copernicus was studying in another faculty, that of medicine, from 1501 to 1503.

Fracastoro became one of the most celebrated medical experts of Italy, and was named Physician to the Council of Trent by Paul III. It is said that it was largely owing to his assertion that Trent was not immune from the danger of an immediate outbreak of the plague that the Pope succeeded in having the seat of deliberation moved to Bologna.

Finally, he was a man of letters, and a poet. His subject-matter was unusual: he did not treat of the romantic passions of love, patriotism, and the like, or of the sorrows and exploits of heroes, but of the poetic aspects of the objects of his daily studies—"materia botanica, astronomica, medica, e cosmografica." How varied were his interests is shown by the titles of his works and essays: "Il Libro Astronomico degli Omocentrici"; "De Causis Criticorum Dierum"; "De Sympathia et Antipathia"; "De Contagiosis Morbis"; "L'Alcone," a poem on sporting dogs—"poema degno di paragonarsi con qual altro si sia degli Antichi"; and "De Morbo Gallico," which was equally erudite and scholarly.

His Latin poems were models of style,[1] and won

[1] A. Gaspary, "Geschichte der ital. Literatur," II. 400.

unqualified applause. Maffei[1] writes of Fracastoro's "famous Latin poems, which certainly took the palm from all modern poets, and from not a few ancient writers also; it would almost seem that he was possessed by the soul of Virgil."

While still in the vigour of life he abandoned the active practice of medicine, and retired to a small country place he possessed between the Adige and the Lake of Garda, where the greater part of his scientific and literary works were written, and where he entertained his many friends, chosen from among the most learned and distinguished men of the day. Among them was Giberti, the fervent, liberal-minded, and charitable scholar-Bishop of Verona.

The following characteristic lines accompanied a gift of oranges sent by him to the good prelate. These oranges, then newly introduced into Italy, were grown in Fracastoro's own garden, a feat of which he was evidently proud.

> "Haec enata suis mittit tibi poma sub hortis
> Aurea, quae quondam Medorum e finibus Atlas
> Transtulit et magno servabat tuta Dracone."

These lines illuminate the relation of the humanist towards the classic past. He was linked to it by so many golden associations that it was as *living* a part of his present as the far-away, gleaming, light-veiled horizon is part of

[1] "Verona Illus.," Libr. V. p. 327: "Le famose poesie Latine, per le quali rapì senza dubbio a tutti i moderni la palma; ed a molti degli Antichi non meno; parebbe l'anima di Virgilio essere in lui transfusa."

the everyday landscape in which the worker lives; it was that which gave it space, atmosphere, charm, and large significance.

A yellow orange was not a yellow orange and "nothing more" either to Fracastoro, or to Bishop Giberti.[1] This newly acquired possession, like that of the vine, or the waving wheat, marked a step in the upward course of human civilisation. They remembered the long and romantic history of its acquirement: the story of how Atlas found it in the burning East, and bringing it westward—a feat fraught with infinite difficulty—planted it in the Twilight Land; and of how he left the precious thing in the care of the Hesperides and of the many-headed dragon. It was stolen nevertheless, and lost to the West. But now, after the lapse of centuries, it was again in their midst. Its golden apples glimmered in Fracastoro's garden; the fates permitted him to pluck them, unmenaced by a dragon, and send them fearlessly in a basket to his friend the Bishop!

Such learned romance gilded the joys of gardening to the humanists of the Renaissance. It is not difficult to imagine the poignancy of its appeal to one who was called the "Virgil of his day."

[1] The Portuguese introduced oranges into Europe about 1520. The first orange-tree in Europe was grown in the garden of Count S. Laurent in Lisbon, and was long the goal of pilgrimages. They were called "Lisbon oranges," *Aurantium Olysiponense*. They were sent from Lisbon to Rome (where they are called "portogalli" to this day), and were domesticated in the Barberini Gardens. See Le Comte, "Nouveaux Mémoires sur l'état présent de la Chine," 2nd edition (Paris, 1679), t. I. p. 173; also Ferrarius, "Hesperides (Romae, 1646), quoted by Victor Hehn in his "Kulturpflanzen," p. 447.

He was a sportsman too, and tasted the pleasures of the chase in the same scholarly spirit as he gardened, as is shown by lines which accompanied a gift of dogs sent by him to Cardinal Alessandro Farnese. He suggests in these that when Alessandro is weary, and turns to the "sweet muses for solace, he will perhaps take up his friend's verses; that when he is jaded after business, and rises to refresh body and spirit by hunting the fleet deer through green sylvan coverts, and through thickly reeded swamps, he may perhaps call up the hounds, which were an offering of friendship, sent to him in order that they might respond to his shout."

These trifling episodes, or rather the tone of mind they embody, give a more attractive picture of the intimacies of the daily life of the Cinquecento than is usual. Possibly Fracastoro, and his friends Navagero, Bembo, Giberti, and others were typical as well as distinguished men of their times; more so, perhaps, than such literary adventurers as Pietro Aretino, *l'unico*, or than bravos like Benvenuto Cellini, whose literary ability and amazing vitality have tempted posterity into accepting them as representative, not merely of a class, but of an epoch.

Fracastoro died in about 1553, at a ripe old age, and was buried in the Church of S. Eufemia in Verona; the grandiose monument which his friends proposed to place there over his grave was never erected.

He lived in the country, it is true, but not out of the main current of the life of his day, and not without universal recognition as a poet, scholar, and scientist.

Julius Scaliger collected a number of epigrams written in his praise. Soon after his death a full-length bronze statue was erected to his honour by the Paduans. On his decease the people of Verona, also, determined to erect a marble statue of their great compatriot in the Piazza dei Signori; this was executed by Danese Cataneo, who represented him crowned with laurels, and wearing a poet's robes. This was erected in 1559, and is still *in situ*.

In Maffei's day a full-length portrait of him in fresco by Brusasorci was still preserved on the façade of the Palazzo Murani in Verona.[1] Portrait-medals of him were struck by Giulio della Torre,[2] and, according to Armand, by Giovanni Gavanini.[3] A sixteenth-century woodcut representing him is published by Müntz.[4]

According to Vasari, portraits of him were painted by Titian, by Torbido, and by Carotto. None of these portraits have been identified by the modern art-historian.

Surely it is not impossible that the Giorgionesque portrait of Fracastoro in the Mond Collection is the portrait by Torbido to which Vasari refers.

[1] "Verona Illustrata," III. 321.

[2] Reproduced by Maffei in his "Verona Illustrata," Vol. III. Tav. II. No. 8. See Plate N, No. 2.

[3] "Les Médailleurs Italiens," I. 131

[4] Müntz, "Histoire de l'Art pendant la Renaissance," II. 48. See Plate N, No 3.

Vasari says[1] that it was ordered by Fracastoro's friend Giberti, the devout humanitarian Bishop of Verona, and given by him to Paolo Giovio, as an addition to his famous collection of portraits of the celebrated men of his own day. Giovio himself gives an account of this "museo" in a letter written in 1521 to Mario Equicola of Mantua,[2] in which he says that two rooms in his house were destined to the reception of the portraits of celebrated and learned contemporaries:

"I hope to decorate the rooms of Pallas and of Mercury with modern portraits of men who have greatly distinguished themselves in science, in order that other gifted mortals may be fired by the spectacle of their worth to compete with them for fame. I have collected a number of such easel-portraits painted by the skilled hands of the most famous artists; and this not without considerable trouble."

If my hypothesis that the portrait of Alberto Pio in this collection also belonged to Paolo Giovio be correct, then the Mond Collection contains two portraits which once formed part of one of the most celebrated of the Renaissance collections of contemporary portraits.

Carotto's[3] portrait of Fracastoro has either perished or hangs unidentified in our midst. The painter and his learned fellow-townsman were bound together by ties of friendship; he is known to have painted a Madonna for

[1] "Ritrasse il Fracastoro, celebratissimo poeta, ad istanza di Monsignor Giberti chi lo mandò al Giovio il quale lo pose nel suo museo" (Vite V. 295).

[2] Gaye, "Carteggio inedito d'artisti" (Firenze, 1840), II. 151 f.

[3] "Ritrasse di pittura . . . messer Girolamo Fracastoro" (Vasari, Vite V. 285 f.).

him over a door leading into a church in Malsessine, a village on the Lake of Garda, and also some saints within the church; Vasari describes these as executed "at the request of Fracastoro, a famous poet, with whom he was on terms of warm friendship."

Titian's portrait,[1] also, has either perished, or more probably hangs, its subject unidentified, in our midst. A number of his most celebrated portraits, portraits evidently of distinguished men, bear such inconclusive titles as "Homme inconnu," "L'homme aux gants," and the like. Most of these are half-length figures, in the dignified black dress of the day, *gentiluomini*, whose appearance speaks of intellectual distinction.

I have searched many galleries and have scrutinised many such portraits in the hope that Titian's lost "Fracastoro" might reward my ardour. I eventually came to a standstill before the portrait of a young man in the Munich Gallery[2] which I believe may be the object of my quest. It is a portrait of a young man some twenty years younger than the Fracastoro in the Mond Collection; but it seemed to me that I recognised the same domed cranium, the same high cheek-bones, the same finely formed brow with low-growing hair, the same straight long nose with decidedly overhanging tip, the same mouth with its full under-lip and firm chin. The passage of twenty years, which

[1] Vasari, Vite VII. 455: "Ritrasse Tiziano il Bembo un altra volta, cioè poi che fu cardinale, il Fracastoro, ed il cardinale Accolti."

[2] Alte Pinakothek, No. 1111.

had not transformed the fine mask beyond recognition, had greatly changed the spirit which looked through its eyes. The life which had transformed the gentle dreamer of the Munich portrait into the self-contained and austere observer of the Mond Gallery must have been fraught with pain.

PAOLO FARINATO

Born 1522; *died* 1606

S. JOHN THE BAPTIST. [Plate 11.]

SIZE:

1 ft. $5\frac{3}{4}$ in. by 1 ft. $3\frac{3}{4}$ in.; canvas.

COLOUR:

S. JOHN:

flesh-tints: brown, warm in tone.
hair and beard: dark.
tunic (*skin*): grey.
mantle: vermilion.

landscape: brown-green, low in tone.
sky: grey clouds; glowing red horizon.

SUBJECT:

John the Baptist is pictured as a robust and bearded man in the prime of life, his hand raised in speech, his muscular limbs but slightly covered by his skin-tunic, and fluttering mantle. Associated with him are his attributes: the Lamb, and the reed-cross bearing a banderole inscribed with the words: "Ecce (Agnus) Dei." Behind, and on either side of him, rise the gnarled trunks of forest trees, behind which stretches the sylvan wilderness, overhung by a cloudy sky.

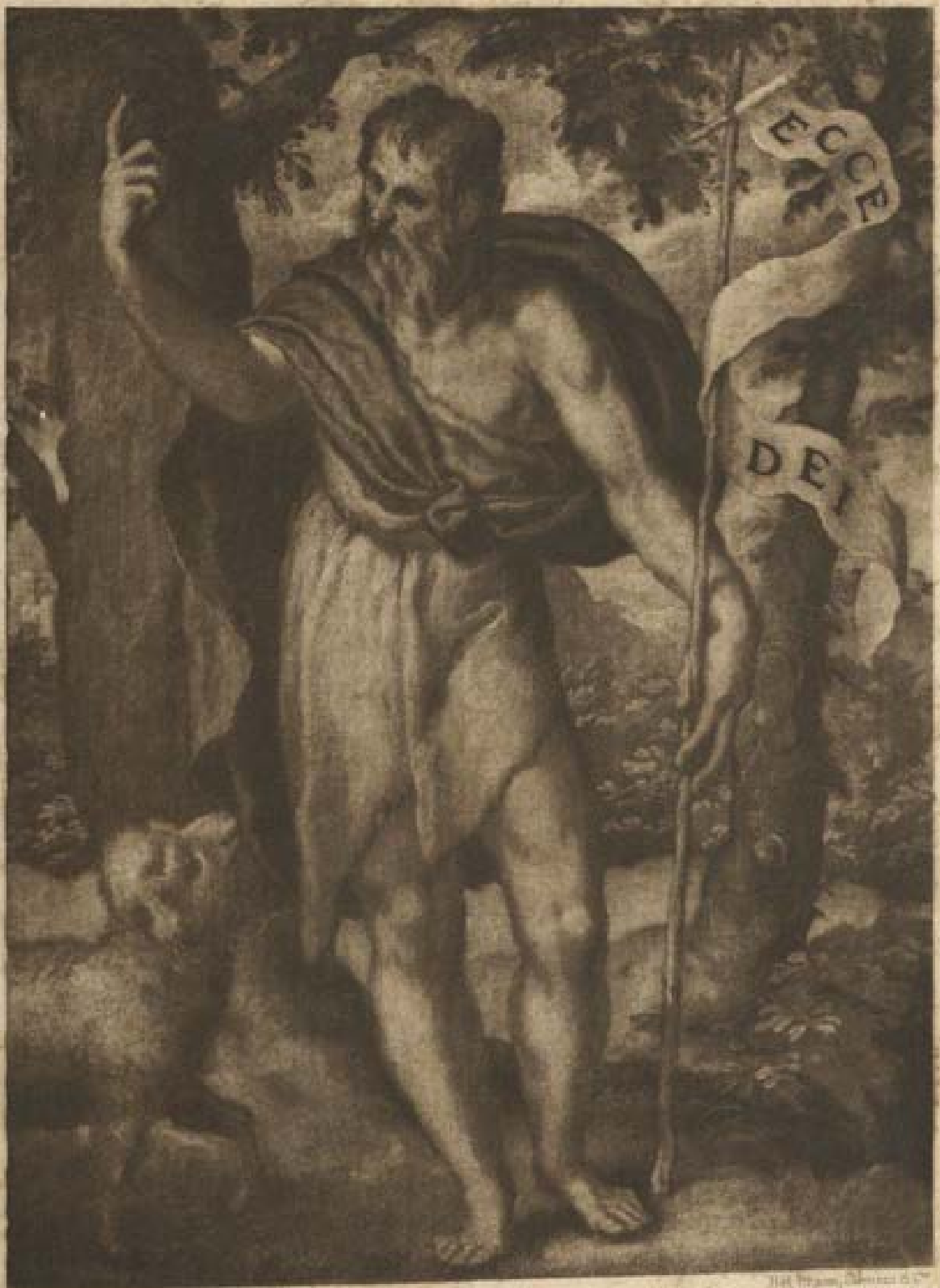
COMMENTS

At first sight it would not be unnatural to characterise this picture as realistic in conception: the Baptist is so healthy, so obviously a dweller in woods; the trees are so sturdy, and their rough trunks so truthfully rendered. But nothing would be further from fact.

A modern realistic painter would have represented the Baptist in the act of preaching. Farinato, however, aimed at something different from modern realism; he strove to embody the *idea* expressed in John's life, and pictured him therefore not as preaching, but as a preacher; and, as his mission was at least as important an element in the story of his life as his personality, hastened to associate the emblems of that mission with his vigorous presentment of the man: he put a tall reed-cross (which has no historical justification) into John's left hand, wreathed it with a banderole inscribed with words which suggest the spiritual significance of the rôle of the Precursor: "Ecce Agnus Dei"; and placed the Lamb, the emblem of the words thus inscribed, on his right.

The thought of wild waste spaces, of virgin forests, and of the rude untamed forces of nature cannot fail to form the background of the mental image evoked by the name of John the Baptist; Farinato embodied it therefore in his background.

Far from being conceived realistically, this little picture



St. John the Baptist

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is purely ideal in conception; it is a pictograph: the translation of an *idea* into a pictorial form; that idea being the thought of the dweller in the wilderness who foretold the immediate coming of the Redeemer foreshadowed in the Jewish sacrificial ritual.

Paolo Farinato's work is representative of late Renaissance art in Verona. It runs parallel with the very different art of Luca Cambiaso of Genoa, and with that of the Florentine, Pontormo.

The characteristic qualities of these three brilliant artists are less evident in their paintings than in their drawings. Many of these have been preserved, and to study them is to be initiated, not only into the intimacy of the painters in question, but into that of the age in which they lived. The purely artistic ideals of the Seicento are revealed in them, the qualities for which its painters strove, which may be summed up in two words: *bravura* and tonality.

We may note in passing, that, from the point of view of *bravura*, Paolo Farinato's work challenges comparison with that of Tintoretto.

Pictures from Paolo's hand are rarely found in public galleries outside of Verona; and this even in Italy. Those ascribed to him in the galleries of Dresden and Vienna have, in my opinion, no right to the title. The churches of Verona contain a number of his works, many of them of a

size which would negative their admittance into any public gallery.

His easel-pictures are few. I may mention two of characteristic tonality, both in the Cannon Gallery at Fiesole, a collection which consists almost exclusively of works by Veronese painters.[1] The subject of the one is "The Adoration of the Shepherds," and of the other, "The Coronation of the Virgin." The latter picture is in excellent preservation, and is therefore invaluable to the connoisseur; for the few works by Paolo Farinato which have survived are chiefly large altarpieces in such bad condition as to afford but little clue to the quality of his art. It is chiefly remarkable for its harmonious tonality; it is conceived in a low key, the passage from one colour to another being very quiet. Its general tone is a sober golden grey.

Paolo Farinato was the pupil of Giolfino, who in his turn was the pupil of the great *capo-scuola* Liberale.

Battista Farinato, Paolo's nephew, commonly known as Zelotto, grew up within the sphere of his uncle's influence, and is the lineal inheritor of a tenacious local tradition: his work is the last link in a chain of which the first was forged in Liberale's workshop.

Zelotto's fellow-citizen and companion, Paolo Caliari, called in Venice Paolo Veronese, who possibly never actually

[1] J. P. Richter, "A Descriptive Catalogue of Pictures by Old Masters of the Italian School, at Villa Doccia, Fiesole" (Florence, 1907).

worked in Paolo Farinato's studio, was nevertheless so deeply influenced by the older master's style that even in the ripest phase of his art he conceived the flow and swing of draperies, the structure and pose of certain figures, and even the general composition of groups of figures, together with their relation to their architectonic backgrounds, in a manner peculiar to Farinato, and one never found outside his school, or outside the group of painters influenced by it.

PAOLO FARINATO

Born 1522; *died* 1606

S. MICHAEL. [Plate 12.]

SIZE:

1 ft. $5\frac{3}{4}$ in. by 1 ft. $1\frac{3}{4}$ in.; canvas.

COLOUR:

leather cuirass: wine-red, with purplish high-lights.
tunic: olive-green, creamy high-lights.
helmet and boots: steel, with gold ornaments.
crest: fiery red, and sulphur-yellow.
wings: dark green.
scales: steel, with golden cups.
sword: steel-grey.
sky: grey.
Devil: bronze-coloured.

SUBJECT:

The Archangel Michael in full panoply of war, with a drawn sword in his right hand, and golden scales in his left, tramples the Devil under foot.

COMMENTS

Remarkable in this picture—which is evidently later in execution than the "John the Baptist" just discussed[1]—is the *bravura* of the rendering of the figure of S. Michael,

[1] Pages 303–307, Plate 11.

Emile Farthuis pinx.t

Hd Bruun, Chéneau & Cie

St. Michael

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the weight of whose muscular body, bent forward in energetic movement, is sustained by large outspread wings. The Archangel is poised like a bird about to alight after a long swooping flight.

Even more remarkable is its fine silvery tonality. The sober grey-greens and green-greys of S. Michael's wings, the brighter green lights on his tunic, the shining blade of his steel-grey sword, the silvery pink of his leather armour, merge into a single quiet and harmonious colour-chord. The same feeling for tonality and a somewhat similar colour-key are to be found in the noble S. Helena of the National Gallery, probably by Zelotto, Farinato's nephew and disciple.[1]

[1] No. 1041 ; ascribed to Paolo Veronese.

BATTISTA ZELOTTO

Born 1532; *died* 1592

CLEOPATRA.

SIZE:

1 ft. $8\frac{1}{4}$ in. by 1 ft. $4\frac{3}{4}$ in.; canvas.

COLOUR:

flesh-tints: pale, glossy.
eyes: blue.
hair: fair.
mantle: blue, with dark blue band across the front.
background: neutral tint.

SUBJECT:

A lady of position, pictured in the character of Cleopatra.

COMMENTS

Vasari calls Zelotto "Battista Farinato da Verona."[1] Ridolfi, however, in his detailed biography,[2] calls him only by the name by which he is known now, viz. "Battista Zelotto"; so also does Zelotto's contemporary, Francesco Sansovino, in his "Venezia," which contains a description of his pictures in the Ducal Palace, and in the Library of S. Mark's.

Ridolfi thinks highly of him; speaks of his "incom-

[1] Vite VI. 369.
[2] "Le Maraviglie dell' Arte," I. 371.

parable felicity in painting," his "lovely and abounding fancies," his "beautiful colour," his "audacious and gallant drawing." In his opinion three disadvantages prevented Zelotto from earning the recognition which was his due: (1) his modest and retiring disposition; (2) the unfortunate accident that his chief works were executed in small out-of-the-way country places, and were therefore little known; (3) his connection with Paolo Veronese, with whom he collaborated in his youth, whose style his own resembled closely (they were both Veronese, and the outcome of the same training and traditions), and by whose greater fame his own was submerged, his best works being popularly attributed to the greater and far more celebrated artist.[1]

Such was Ridolfi's view fifty years after Zelotto's death. If true then, it is doubly so now. His name has slipped so entirely out of remembrance that until recently not a single public gallery in Europe contained a picture which was said to be the work of his hand.

The late Professor Wickhoff took cognisance of one who had been so much admired by the *intendenti* of his own day, and so soon forgotten, and attributed several good pictures in the Gallery of Vienna to him, viz. a "Judith," an "Anointing of David," and a "Pietà."[2] I entirely concur with Professor Wickhoff in desiring that those

[1] "Essendo stato condiscepolo di Paolo Caliari, e con simigliante maniere havendo dipinto, vengono le di lui opere tal' hor credute di quella mano, non essendo noto l'autore."

[2] Nos. 391, 393, and 438.

Veronese and Venetian pictures, which are now indiscriminately attributed to Paolo Veronese, or to his school, should be studied, and restored to their respective authors; and it is therefore with regret that I confess my inability to accept his attributions to Zelotto.

In my opinion two pictures, one in the Borghese Gallery in Rome, and the other in the Uffizi in Florence, which pass under the name of Paolo Veronese, are characteristic works by Zelotto; viz. (1) a large picture representing "John the Baptist as Preacher," and (2) an "Annunciation." In the former citron-yellow and other positive colours are used which never occur in genuine pictures by Paolo; the modelling of the hands and feet is careless, as is the case with Zelotto, but seldom with Paolo; the form of the ear also is peculiar, not to Paolo Veronese, but to Zelotto.

The form of the ear, the treatment of the hair, the cold key of colour, and careless execution of the hands, these are peculiarities which the "Cleopatra" in the Mond Collection shares with the "Annunciation" in Florence.

It is difficult to form an accurate mental image of Zelotto's style, because his easel-pictures are unsigned, and now pass under other names; the frescoes he executed in the country are dust-bitten, weather-stained, and difficult of access; and his perfectly authenticated, well-known, and easily accessible *capo lavori* in Venice, namely, his wall-paintings in the Palazzo Ducale and in the Libreria, are so entirely

repainted that they have the appearance of characterless imitations of Paolo Veronese. One of these pictures deteriorated so rapidly that in Ridolfi's day (1646) it was "repainted" by Varotari; and who can say to what indignities its companions may have been subjected since then? We have no choice but to accept the verdict of the eye which assures us that all these documented pictures have been "restored," and can no longer be accepted as records of style.

Zelotto's style is more clearly differentiated from that of Paolo Veronese in his early than in his late works; the former are not to be found in Venice, but in small out-of-the-way places on the mainland.

The position held by Zelotto in his own day was that of a painter worthy to be associated with artists of the highest rank; this is shown by the commissions he received in Venice, where he took part in the decoration of those temples of the best Venetian art, the Ducal Palace, and the Library of S. Mark's.

In 1566 five distinguished painters, who were accepted as representative of Venetian art, were appointed honorary members of the Academy founded in Florence by Cosimo I. in 1562. These were Titian, Paolo Veronese, Tintoretto, Giuseppe Porta, and Zelotto.

The portrait under discussion in the Mond Collection gives a very inadequate conception of Zelotto's powers. Like his master Farinato, his especial gift lay in the decoration of

large surfaces with audaciously foreshortened figures in impetuous movement. It probably represents a Venetian lady of patrician rank who was driven by the histrionic genius of her people to pose as a Cleopatra, for the Saints of an earlier generation had gone out of fashion.

In the Gallery of Munich there is a cognate composition, atttributed to the "School of Paolo Veronese," but obviously by Zelotto.[1] Curiously enough the same *properties* appear in both portraits: the chemise, the jewelled band running diagonally across the bust, some of the jewels, etc.

[1] No. 98, "Cleopatra."

BARTOLOMMEO MONTAGNA

Born some time before 1460; *dead in* 1523

VIRGIN AND CHILD WITH DONOR. [Plate 13.]

SIZE:

1 ft. $2\frac{1}{2}$ in. by 1 ft. $2\frac{1}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: mellow, cool, silvery; grey shadows.
kerchief enfolding head and throat: gleaming white.
dress: vivid crimson.
mantle: a pale silvery grey-blue.

CHILD:

flesh-tints: cool, silvery, very luminous.
hair: fair.

DONOR:

flesh-tints: warm, sunburnt, low in tone, deeply shadowed.
hair and beard: red-brown.
mantle: deep rose; plum-colour in the shadows.

landscape: grass-green in the foreground; pale golden-buff rocks, tending to blue-grey in the distance; pale blue-grey crystalline sky, with warm grey floating clouds.

SUBJECT:

The centre of this little square picture is the Virgin, seated, turned to the left, with the nude Child on her knees. The Child's foot is kissed by a kneeling fair-haired knightly youth, the donor probably,[1] whose eyes are fixed in glowing devotion on the Virgin's modest face.

A road on the left, running through emerald-green grassy slopes, leads to an arm of quiet dove-coloured water, with buildings on its banks, and enclosed by gleaming cliffs; beyond which distant blue-peaked mountains are glimpsed against a pale luminous sky, in which warm clouds float.

On the right is another glimpse of still waters seen through a natural archway broken through sun-bathed buff-coloured rocks, on the top of which are monastic buildings.

COMMENTS

The Virgin is represented as seated before a light balustrade. Her head and hair are entirely covered by a white veil and steel-blue mantle. The latter falls in large papery folds about her person, and conceals the whole of her body, revealing only the white of the kerchief about her throat, and occasional gleams of the crimson of her dress. Her hands are clasped about the luminous torso of

[1] Tancred Borenius in his excellent monograph "The Painters of Vicenza" (London: Chatto & Windus, 1909), p. 23, calls the donor: S. John the Baptist.

Mantegna pinx.ᵗ

Bill Brown, Clement & Cᵒ

Virgin and Child with Donor

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the Child on her knees, against whose head she leans her own.

The Child's right hand is raised in blessing, his eyes are gravely fixed on the face of the kneeling donor at his feet.

A miracle of execution is the hair of this donor, evidently a descendant of the red-haired Longobards who settled in Northern Italy, so silken, so softly shimmering are the waves and tendrils in which it flows to his shoulders, parting on either side of the delicately bearded young face.

Very beautiful are the strong contrasts and saturated colouring of this part of the painting; the tawny orange of the young man's hair and beard, the mauve-plum of his mantle, the purplish hue of his shadowed hand, the vivid crimson of the Virgin's robe, the sunny pallor of the Child's flesh, and the shining emerald-green of the fields beyond unite in a strange rich colour-chord in the taste of the Pre-Raphaelites of the last century. Thrust like a dim wedge into the midst of all this brilliance is the shadowed sensitive face of the young man at the Virgin's knees, whose ardent eyes are fixed on the averted face of the nun-like woman before whom he kneels. It would be easy to construct a romance after the fashion of Robert Browning on the note of personal devotion which Montagna seems to have introduced here.

Much of the dignity of this lovely and vivid little picture

is due to the severely pyramidal structure of the group in its centre, the left side of the pyramid being formed by an (ideal) line running from the eye of the donor to the face of the Madonna, the corresponding line on the right being formed by the Virgin's shadowed draperies.

Montagna's father came to Vicenza from Orzinuovi, a small place in the province of Brescia.[1] The exact date of Bartolommeo's birth is unknown; it is certain, however, that he was born towards the middle of the Quattrocento. Neither is the name of his master known; it is generally believed that he was educated in Venice, where he worked as a finished artist in the Scuola Grande di S. Marco in 1482, and that he was much influenced by Carpaccio.

The latter statement is questionable. Points of contact between the art of Montagna and that of Carpaccio undoubtedly exist, but it is not easy to say which of these two artists was the giver, and which the recipient.

Montagna's early pictures, such for instance as the little panel in the Mond Collection, or the "Risen Christ" in the Berlin Museum,[2] should show some signs of the influence of Carpaccio, if the hypothesis that his art was formed on that of the Venetian were correct; but these are absent; even the landscape backgrounds in both the pictures mentioned are independent of the landscape art of Carpaccio.

[1] T. Borenius, "The Painters of Vicenza," p. 5.
[2] No. 44 B.

This is significant, for landscape backgrounds frequently reveal obscure artistic genealogies.

It is best to acknowledge that at present the origins of Montagna's art are unknown. It would be wise, perhaps, to extend this statement to that of Carpaccio also, in spite of the great influence exercised on it by the work of Gentile Bellini.

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